

The Modern Language Journal

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AN ANALYSIS OF THE FUNDAMENTAL PROBLEM OF LEARNING TO READ A FOREIGN LANGUAGE¹

THE purpose of this paper is to inquire into the nature of the workings and functions of language in general, in order to determine what is the fundamental problem involved in learning to read a foreign language, to evaluate current methods in the achievement of this end, and lastly to offer some suggestion as to how one might better meet this fundamental problem.

Psychologists have shown us that the working capital of thought is words, which are themselves symbols of meaning. These symbols are necessary not only for recording and communicating thought, but also for what lies back of either of these phenomena, i.e., thinking itself. Of course no psychologist will deny that some very elementary mental processes are carried on without any verbal imagery. Included among these are fleeting visual images of former scenes, aural images of voices and music, kin-aesthetic images of ease and comfort, memories of former tastes and pleasures—the meanings of all of which belong rather to the emotional life of the individual, and for which there is often no accompanying word. The minds of animals are doubtless filled with such objective images; the idiotic child never gets beyond this plane; and the normal child perforce makes exclusive use of objective imagery until he learns his mother tongue. This sort of concrete objective imagery suffices only for single and individual objects of thought. Such images are intimately connected with the individual in question; they are his sole property, and cannot be used to communicate with another individual. Images that are held in common by two or more like individuals must be utilized to enable communication to take place. That mysterious

¹ An adaptation of a paper read before the Modern Language Association of Nebraska, Lincoln, Nebraska, April 23, 1927.

thing called verbal language is this medium among human beings. Words are the only common medium of exchange of ideas that can be used for any and all situations. Signs, gestures, posture, and mimicry are too vague and too likely to be misunderstood to be of universal use; they always imply a personal and an immediate significance, and they really play about the same part in thought communication that concrete objective imagery does in thinking. Words, being less individual in nature, may call up any past experiences common to our fellow beings. Actions, gestures, and facial expressions accompanying speech, color ideas by giving certain emotional tints to the thought content; but action or sign language in its most highly developed form can never take the place of words as the central core of thought communication. We have a striking example of this in motion pictures. The captions tell us what to look for, and the actions of the players merely illustrate, somehow making the matter a more personal one and permitting us more easily to live vicariously the joys and sorrows of the actors. Imagination plays the same part in a narration, where the individual background is supplied by the hearer or the reader, making objective scenes subjective by connecting them with concrete individual imagery.

The reason for the great sway of words in our thought processes is the very fact that they stand for concepts, which are themselves vague forms lacking in concreteness. Concepts include not only our ideas of the meaning of abstractions, such as *charity*, *democracy*, *whiteness*, none of which is capable of being particularized by a single objective reality, but also our ideas represented by any common noun. For example, one's concept of "car" includes everything from the rattling "bug" featured by many college boys to the richly appointed limousine of the movie star. The range of particular objects that may come under any common noun is almost as great. Not only nouns, but all parts of speech are included in the term "concept." We can have only general ideas of the meaning of such words as *he*, *go*, *good*, *quickly*, *alas*, none of which may stand for any objective reality. In fact only a very few common nouns solely stand for a single objective reality. While the word *Henry* may be particularized to mean "my brother" or "my son," it is more commonly thought of as a generic name for boys.

Each of the many concepts of our mental life has various and hazily conceived boundaries, or fringes of meaning, that do not assume definite shape until properly combined with others of like import. They are plastic forms that may be molded into one another with never a sign of joining; yet as individual units they possess sufficient identity to stand alone. Being so shadowy and tenuous, concepts have to be anchored by something concrete and tangible; and for that purpose, man has tacitly agreed to use certain arbitrary signs called words to represent these insubstantial concepts. Words serve as a focal point for viewing and a handle for grasping concepts; they are the outward signs around which we store and retain conceptual values; they are labels that permit us to select, take out, and manipulate concepts as needed; their use is the thing that calls up like meaning in the minds of our fellow-beings. In short, words are containers, labels, and evokers of meaning.² Words permit us to bring into the limelight of consciousness conceptual values that will trap and combine enough loose threads of meaning to knit together a co-ordinate whole. For example, when we hear, speak, or see in print, or even think the following sentence—

A	big	flock	of	geese	just	flew	over
one	size	animals	from	game	right	to propel	above
						by wing	
any	stature	fowls	about	feathers	precisely	to hurry	across
	quantity	band	{genitive {relation	{noisy {chatter	{recently {effected	{to run {fast	{more {than

each word, standing for the possible values listed below it, dovetails into every other; and a single thought, definite and exact, results. Only by word imagery could these almost limitless combinations have been marshalled into this orderly array and fused into one single thought.

When one reads, the sight of the printed word is this objective carrier of meaning. When he listens to the speech of others, the oral sound of the word suffices. When he talks, the muscular contractions of the speech organs serve a like purpose. When he does any constructive thinking, he must use one of these three types of verbal imagery. The writer for example, when thinking, sees the glimpse of a succession of printed words, not viewed com-

² Compare Dewey's "How We Think," Chapter XIII.

pletely but somewhat after the manner seen when he reads hastily. However, difficulties in reaching a satisfactory conclusion slacken his pace sufficiently to enable him to attain a fairly complete view of the printed words. In ordinary routine thinking, these visual images file by too fast to let us do more than realize they were there and gone. There seems to be a sort of shorthand process involved; the key letters may be glimpsed; the beginning only of the word may be visualized; the vague whole may be sensed.³ When meaning is touched off, the image disappears unless it is necessary to hold it in order to juggle it with other similarly held meanings. If the thought concerns visual phenomena, there is a crowding in of attendant images of actual concrete situations. The latter, however, seem to follow rather than to direct thinking; they are the results and accompaniments of thought and not its medium; they are the individual phases of the process that cannot be shared with others. Only when connected almost wholly with self, as in musing and day dreaming, does objective imagery assume the greater sway; and even here, work imagery is utilized to flit from one personal experience to another.

A few words must be said about the probable origin of concepts because their origin has a bearing on the learning of a second language. At first, the buzzing noises of spoken words heard by an infant probably mean no more to him than do the crackling sounds heard over the radio mean to an adult. But in time the word *chair*, for example, is associated with the infant's particular chair, because he usually hears this word when he is lifted into his chair. Later, he may be bewildered on hearing this same word applied to his grandfather's easy chair, to mother's rocking chair, to the dining-room chairs, to the kitchen chairs. But living with adults, the child must adapt himself to their peculiar ways. When he does come to know what the concept really means, he labels it with the word *chair*, which ever afterwards epitomizes and crystallizes his past experience with chairs. He can no longer utilize his customary mental picture of his own little chair, on hearing the word *chair*, because the meaning now includes many separate individual chairs, each of different appearance. In order

³ It would be fruitful to know whether court reporters actually use shorthand symbols as basic units of thought. If such characters lent themselves to thought manipulation, their use certainly would increase one's efficiency as a thinker.

to have something concrete and tangible by which to grasp and retain this meaning, he utilizes the word *chair* to represent all chairs. Slightly varying situations daily enacted before him, usually accompanied by the proper descriptive word, enable him to isolate other conceptual values referring to actions, states, qualities, relations, etc.; and the word referring to each of these concepts is retained as a label. The meaning of *eat*, *go*, *hot*, *good*, *on*, *under*, etc., are thus mastered, labeled, and stored away for daily use.⁴

The child's generalizations will often be too limited, because his contacts with life have as yet been too incomplete to permit him to know the exact boundaries of the concepts he is daily forced to comprehend and use. Many childhood concepts have to be enlarged; some have to be delimited. Even we adults often correct the boundaries of our concepts. Yet these inaccurate childhood concepts, held together by the word that stands for each, serve their purpose, and gradually become perfected through constant use. Sometimes a child's concept is wrongly tagged, as when "*bowwow*" stands for the concept "dog." In the course of time, usage will supplant such baby words and force the child to use the proper word.

In view of the previous discussion, it is obvious that the learning of a second language seldom has anything in common with learning one's native language.⁵ Two distinct and unrepeatable phenomena are evidenced in learning the vernacular: (1) con-

⁴ Watson (Psychology from the Standpoint of a Behaviorist, p. 318) distinguishes vocal habits from language habits. By the former he means mere parrot-like repetition on the part of the child of words constantly heard around him with no idea of their meaning, and by language habits he means those words used by the child as a substitute for manual acts of his own or for inducing such on the part of others. The word "box" uttered with due persistence will cause the object to be placed in his hands even when it is out of sight, just as it did when it was visible. Whether language habits in their origin are the sole results of substituted motor habits, or whether they are purely social in nature, has nothing to do with our problem here; but the distinction between merely vocalizing meaningless sounds and actually making words serve some function is significant in the genesis of the use of language. It is highly possible that the two phases of this language process supplement each other. Through parrot-like repetition, the word is more ready and usable when the time comes for it to be associated with meaning and to be used thereafter as a real language unit.

⁵ Cf. G. Stanley Hall's "Educational Problems," page 273.

ceptual meaning is gradually built up through experience; (2) conventional words are definitely associated with meaning, concretizing it and thus making it usable as an instrument of communication of thought. When we come to learn a second language, we have meaning on which to build. It would not be economical to destroy it even if we could. *Our fundamental problem as teachers of foreign language is simply to aid the learner in accepting as a substitute for his accustomed meaning-carriers those wholly different labels customarily used by the natives of the language in question.*

Two requisites seem to be necessary in any effective substitution of this sort: (1) a clear and unmistakable connection between the thing substituted and the thing to be replaced, between the new and the old; (2) drill exercises so arranged that the old is progressively retired from view, while the new is steadily advanced into prominence.

We get a hint of how such a substitution takes place by looking into the way a child learns to read its native language. In teaching a child to read, our purpose is to substitute a visual for an aural label of existing concepts. We build upon the child's oral vocabulary, merely training him to touch off meaning by a visual instead of an auditory stimulus. The learner gradually grows accustomed to viewing his working equipment from a different angle. In order to recognize this new aspect of his capital, he must first compare the respective views. We see the child doing this as he looks at a new word pronounced by his teacher and pronounces it himself. The visual aspect only is new; he assimilates it, making it his own by linking it with the sound and the muscular effort involved in enunciating it. A beginner simply cannot understand what he reads unless he reads aloud. The visual image must at first travel through the area of auditory and motor images before it can awaken the slumbering concept, because this concept has previously always been aroused by these sentinels. By degrees, children dispense with pronunciation, going through a period of throat contraction, until at last, after unremitting drill, they do reach a point where the impulse flows directly from the eye to the seat of the concept. Even after this level is reached, there will be frequent incursions by the old route, especially in reading difficult material. As adults, we are not wholly

free from these circuitous sallies into primitive fields, for we often articulate a difficult passage in order to strengthen associations.

Since wholly new symbols and not merely different types of imagery of the same symbols must be substituted, the problem of learning a second language is a far more complicated matter; yet, after all, it is a problem of verbal substitution. A foreign word⁶ must be substituted for a native word. In such a substitution, meaning is the only connecting link. It must be tapped before any comparison of symbols is possible, and foreign word and native word must be compared before the former can begin to replace the latter. Since the native word is the only outward cue⁷ to meaning, it cannot be ignored.

There is no reason why we should not utilize native word as a secure basis on which to build. It plays a very necessary part, but its rôle must be a short one. As soon as meaning is summoned, native word should retire in order to make room for its rival, which should now be petted and coddled into standing alone. Apparently the only way to keep native word in the background is to banish it from the field of vision. The memory image of it will suffice to retain meaning, and the actual and continual presence of foreign word will gradually induce meaning to seize upon it as a substitute carrier.

We shall now examine the customary methods of teaching reading and endeavor to evaluate their efficiency in this transfer of symbols.

The translation method certainly forces a clear connection between the units of transfer; foreign word is definitely associated with native word. The first step is well taken, but it stops as soon

⁶ The term "word" is used in the singular throughout this article for the sake of simplicity. The writer is aware that words are not always the common divisors of any two languages. Obviously a grammatical analysis is necessary when the word is not the unit of commensurability.

⁷ Even though meaning can be aroused by other than verbal stimuli, it cannot be apprehended apart from verbal sign. Objective illustration, sign language, circumstances, and even internal thought processes often awaken meaning; but meaning, however awakened, is grasped by means of its counterpart, word. If word is not forthcoming, as is experienced when we have a tantalizing suggestion of meaning in consciousness, no definite meaning results. This provocative suggestion of meaning remains merely a suggestion until word suddenly bursts forth and brings with it a clear idea of meaning.

as the foundation is laid. No attempt is made to connect meaning directly with foreign word. Apparently, continued drill in translation, i.e. getting meaning always through native word, by making this tri-station line the only traveled route, is bound to prevent any ultimate direct connection between meaning and foreign word.

The direct method presents two separate and distinct phases which have very little in common. The first phase is an attempt to make an initial direct association of meaning and foreign word without the intermediary use of the vernacular. Drastic measures are used to arouse meaning: objective illustration, actions within the bounds of professorial dignity, drawings, pictures, etc.; and meaning so evoked is branded at the psychological moment with foreign word. Drill exercises that tend to make the new connection stronger follow and round out the process.

In this phase of the method, the second requisite is obviously fulfilled. The foreign word is ever present, unhampered by the disturbing influence of native word. But only in cases of concrete objects, and in a very few cases capable of illustration by action is the connection⁶ between foreign word and native word really close. The vagueness of the relation between substitutable symbols makes this phase of the direct method inadequate to meet the needs of the situation.

An even more vital objection to the first phase of the direct method when used as a sole method of teaching lies in its limited range of applicability. Only a very small percentage of meanings can be even hazily aroused by the most skillful tactics em-

⁶ The direct methodist, of course, maintains that no such connection is necessary; he even asserts that this sort of connection is vicious. His delusion is due to his failure to understand that conceptual meaning cannot be apprehended apart from verbal sign. Verbal sign, in the initial stages of learning, necessarily means the accustomed native word standing for the concept in question, since the foreign word can be no more than a nonsense syllable until it too becomes, through practice, a meaning carrier. If a book is held up and *libro* uttered, the student infers that *libro* means *book*, the connection being no more of a direct one than it would have had he been told outright that *libro* means *book*. A clear connection between these respective symbols has to be made before the learner can advance another step. Whether we will it or not, there is an inner translation—a forced mental transit, directioned by this single concrete object presented to the sense of sight, through the labeled pigeonhole where similar concrete objects are mentally filed away to this unknown interloper, foreign word.

ployed by expert direct methodists. Its adherents have utterly failed to perfect a technique whereby any and all meanings lurking in the mind of the average student can be evoked. When the bag of tricks is exhausted, when meaning refuses to respond to their conjuring, apparently without being aware of any radical change of tactics, the direct methodists cease to strive to elicit meaning by objective means and resort to the diametrically opposite procedure of presenting foreign word first.

In reality this second phase of the direct method is the body and soul of it, the first phase being limited largely to the teaching of the objects of the classroom during the opening days of the term. While it is customary to include drawings to illustrate the meanings of a few words, the great bulk of the foreign words used are words wholly cognate to English. The delusion of an initial direct connection (this time of foreign word and meaning) is still fondly cherished. The most superficial analysis of the situation will show clearly that there is still a threefold thought process involved: the foreign words suggest—no meaning, but English words, and meaning is touched off just as though the matter were in English. This phase of the direct method is merely a harking back to the translation method with the emphasis on its worst defects. Why it is called a direct method is a mystery to all. The only thing to be said in its favor is that, like the translation method, it insures a clear connection between the respective language units. When a clear connection between foreign word and native word is established by translation, the native word is relegated to a place of minor importance by not being retained as a visible stimulus; but in reading material composed of words cognate to English, the native word is always palpably present through the veneer of its foreign dress. Their very similarity to the corresponding English words makes it extremely difficult to train them to stand alone as independent meaning carriers.

After all this flaying of the direct methodist, we must take off our hats to him in one particular. With all his misguided zeal and fruitless search for ways of keeping native word in abeyance from the very outset, he has perfected drill exercises that are invaluable in the training of foreign words as independent meaning carriers. If his shortsighted analysis of the function of native

words had not so hopelessly preoccupied him, he could, by means of these excellent drill exercises, have succeeded in teaching his students a foreign language.

The compromise method, called by various names, selects the best elements of each method and rejects the rest. This middle course seems to be the modern trend. Unfortunately, there is no well-worked out criterion as to what features should be selected or in what succession selected features should be used. The reader will have divined that the writer favors grafting the direct methodist onto the translationist. We cannot let the former begin, and we dare not let the latter stay on the job too long. As soon as the student knows what the foreign words mean, these words should be forced to serve as meaning carriers, bolstered up by every known aid until they can stand alone as substitute meaning carriers. While the customary middle-course method used by most progressive teachers of the present day follows this general plan, there is still a lot of lost motion. It is the usual course of procedure: (1) to present the foreign words in a connected reading series (usually of the kind that a native of that language might use to acquire simple facts), with an appended vocabulary that gives the English equivalent of every foreign word used; (2) while meaning is clear in mind to drill the student in the use of the foreign words.⁹

While this procedure is undoubtedly superior to the translation method that stops when the English equivalent of the foreign word is found, thus affording no drill on the use of the foreign word; and likewise superior to the direct method, which in its first phase can be used successfully only as a grandstand play to arouse interest, and in its second phase magnifies all the defects of the translation method—still the combination falls short of the mark in that it confuses the end with the means. We have certainly put the cart before the horse in trying to force beginning and elementary students to get meaning through

⁹ The usual drill at this point tends to induce an active rather than a passive use of the new language; completion exercises, such as adding inflectional endings, filling blanks; substitution, such as replacing English word by foreign word; changing tight tense; selecting appropriate word from two or more given words; question and answer in the foreign language—all of which depend on an accurate knowledge of the syntax of the foreign language constructively used.

the medium of the foreign language when we should have attempted to make meaning the starting point, and, using it as a basis, taught them the foreign language. One wonders why all this haste to use the yet unlearned language as a tool of acquisition of knowledge!

If we can induce meaning to stand out clearly and yet not let native word be the focal point of consciousness, we are in a position to begin the necessary drill on the use of the foreign words that will eventually train them to serve as substitute meaning carriers. If the students know beforehand the content of what they read in the foreign language, then, and only then, can meaning (with native word in abeyance) be the starting point of our initial endeavors.

Fables, fairy tales, and well-known legends lend themselves readily to this plan. Meaning, once the process is started, flows ahead and is ready to seize upon foreign word as a visible means of support. Pictures and drawings aid in keeping meaning uppermost. An English version on the opposite page¹⁰ will do no harm. The English version may be read as a whole before the same content in the foreign language is attempted. The English page may be safely consulted when the student fails (as he surely will at times) to have a ready meaning for the foreign word. Having English on the opposite page is certainly more rational than having a vocabulary at the back of the book, which gives the same result but only after burdensome work. The writer has never been able to figure out the psychology of making the reading content a puzzle to be solved. Analytically considered, it is a most wasteful procedure that leads to no linguistic end. If meaning is the only nucleus to which foreign word may be ultimately attached¹¹ then it should obviously always be in the spotlight. To expect the student to connect an absolutely new and unknown foreign label with such an elusive thing as mean-

¹⁰ An interlinear translation frustrates the initial tendency to make foreign word the meaning carrier, because when both native and foreign word are in the same field of vision, native word will assume its usual function, and foreign word will be practically disregarded.

¹¹ Our purpose is to connect, not foreign word and native word, but foreign word and meaning. *Libro* must not mean *book*, but each must ultimately stand independently for the concept "book."

ing is bad enough; but to make a deliberate attempt to obscure meaning is indeed preposterous.

What then, you ask, is the task of the student if meaning is made evident before the foreign material is attempted? What type of drill exercises can be devised that will be both productive and stimulating to effort?

It has taken years to perfect suitable drill exercises for current methods. Will the reader please bear in mind that the following suggestions are merely tentative attempts to meet this need?¹²

Suitable drill exercises conducive to an interpretative knowledge of the foreign language would have to be of such a nature as to lead the student, by constant and repeated association of meaning and foreign word, to make the sight or sound of the latter call up meaning.

Apparently, the best means of supplying this repeated association is to compel the student, while meaning is uppermost in mind, to articulate the new language through every sense possible: (1) by silent perusal; (2) by listening to the teacher read; (3) by oral reading¹³ on the part of the student.

A fluent oral reading of the foreign page will show clearly that the student has prepared his lesson; but a final check on accomplishment is a translation into English¹⁴ of any passage.

Another type of fruitful drill would be the location of idioms. Students might be asked to select and copy for class discussion all idioms found in the lesson.

¹² In the teaching of a foreign language it should be our constant preoccupation in the early stages to obviate the interference of the learner's native language. It is easily seen that the native language interferes only when an active use of the foreign language is attempted. Students can be taught to travel from foreign word to meaning without this hindrance; but if they are expected to travel from meaning to a foreign word not present to the senses, native word, with its prior claim as an active meaning carrier, seriously impedes the transit. It seems clear that drill in interpretation should precede any drill that might tend towards an active use of the foreign language.

¹³ Obviously, oral reading on the part of the student implies an active mental process, and presupposes a preliminary knowledge of the principles of pronunciation as well as sufficient drill on pronunciation alone to make it fairly automatic.

¹⁴ While translation into English is not the proper drill to train the foreign words as independent meaning carriers, it will show whether the necessary preliminary steps of this drill have been taken.

Whether a parallel course in grammar should be taken in conjunction with this type of reading course, or an attempt should be made during the reading course to teach inflections and syntax peculiar to the language, is a debatable question. In either case this type of reading material lends itself admirably to the kind of drill that will help foreign words take root in meaning. This type of drill should be of an analytic nature, such as "justification" exercises: ascertaining the reason for inflectional endings of the various adjectives, nouns, pronouns, and verbs used; determination of primitive forms from inflected forms; adducing reasons for word order differing from English order; identifying tense and number. A skillful teacher can devise a variety of this sort of analytic drill that will keep his charges just as busy as does vocabulary thumbing, and the results will be far more fruitful.¹⁵

Special texts for a beginning course in reading of the type described would have to be written. These would be patterned after native language readers both in the quality and quantity of the reading material. The well-known stories and legends would be so written as to include the repetition of many words. Idioms would be avoided at first, and word order would conform as nearly as possible to the English order. The first idioms introduced might be underlined and numbered so as to correspond in both the foreign language page and the native language page. Not one, but many such introductory graded readers would be covered in the first year. First graders now read as many as ten to twenty primers during the first year, the theory being that the results accomplished are proportional to the practice of recognition involved.

The native language page would gradually become superfluous in such a method of learning to read a foreign language, just as does vocalization in learning to read the vernacular.

¹⁵ It is a question in the mind of the writer whether or not it would be wise to introduce sparingly at this point drill exercises of a synthetic nature, after the manner described on page 8, which lead to an active use of the language. Without some such drill, conversation is impossible. All agree that conversation is a powerful incentive to interest, but it is doubtful whether the time spent on it is proportional to the results obtained. Perhaps drill of this latter sort should be restricted to the course in grammar, where attention is more squarely focussed on the principles of the foreign language that differ from those of English, and where the vocabulary is necessarily far more limited.

During the latter part of the first year, and certainly during the second year, it would be sufficient to have an English version available to the students. If a novel is to be read, it might be read first in translation, and the English version used as a dictionary for difficult passages of the foreign version.

After a reasonable length of time, students would have a sufficiently large passive vocabulary to determine by the context, just as they do in their native language, the meaning of new words. At this point, and certainly not before this point, they should be gradually led to make use of the new language as a tool of acquisition.

We have been very illogical in expecting beginners to puzzle out the trend of events in a simple story, when the symbols in which it is couched are also unknown; but many of us have gone farther and insisted upon their acquiring, through this yet unlearned language, facts pertaining to the foreign country, its customs and manners, its history, and even its literature.

We as teachers of foreign languages have been challenged as found wanting in our results, and it behooves each and every one of us to look into the facts and see wherein we have fallen short. It is in the spirit of investigation that the present paper is offered to thinking fellow teachers.

COLLEY F. SPARKMAN

University of Wyoming

THE TRAINING OF MODERN FOREIGN LANGUAGE TEACHERS IN THE LIGHT OF INVESTIGATIONS

CONDUCTED BY THE MODERN FOREIGN LANGUAGE STUDY*

ON September 15, of this year, at a meeting of the American and Canadian Committees of the Modern Foreign Language Study, Professor Fife, the Chairman on Direction and Control, of the American Committee, presented a final report covering the activities of the Study since its inception and the results achieved. Professor Fife's report was published in "The Educational Record" October, 1927, and is therefore available to anyone who may be interested.

One of the major projects undertaken by the American Committee on Investigation was to ascertain the present status of the academic and professional training of modern foreign language teachers, in order to make such recommendations for reorganization as would seem warranted by the facts.

With this aim in mind, the Study prepared a detailed questionnaire that was sent to 776 liberal arts colleges and teachers' colleges. Replies were received from 412 institutions, that is to say from 53 per cent of the institutions circularized, representing 749 language departments. The replies were analysed and tabulated by Dr. Hugh Stuart, of the department of education at Columbia University. Stuart's findings in turn served as basis for the report of the Investigating Committee. This report is now in MS. form and will be published by the Study in the near future.

The replies obtained from the 56 teachers' colleges show that the training accorded to prospective teachers of modern foreign languages in these institutions is now and is likely to remain utterly unsatisfactory; hence teachers' colleges cannot be looked upon as the proper source of supply of modern language teachers for our secondary schools. But even the great majority of our liberal arts colleges are not meeting the demand for well trained teachers of modern languages very adequately. For the country at large the median number of semester hours required in college of candidates preparing to

* An extract from the Study's report on the training of modern foreign language teachers, as read before the Federation of Modern Foreign Language Teachers at Louisville, Kentucky, December 29, 1927.

teach a modern language as a major or principal subject is not quite 25, if the candidates present two years of high school training in that language for entrance; and the median number of semester hours required in college, on the same basis of preliminary high school training for those electing a modern language as a minor or secondary subject, is only 14.

With such scant preparation received in our colleges, the modern language teachers can hardly be expected to achieve better results in their teaching than we are getting at the present time.

Taking as a criterion the standards implied, if not expressly stated, in the report of the Committee of Twelve in 1898, and the standards set up by the Committee of Seven of the New England States in 1915, at least one-fourth if not one-third of the entire number of semester hours required for graduation from a four year college, that is to say, from 30 to 40 semester hours, ought to be invested by the candidates in college work in the foreign language, in addition to the two years of high school training in the subject, if the prospective teacher is to have what the Committee of Twelve designates as a "decent" preparation to teach.

This standard of 30 semester hours of collegiate training in the language beyond the two years of high school preparation in the subject is, at present, offered by approximately 40 per cent of the 412 liberal arts and teachers' colleges from whom reports were received. Accordingly, 60 per cent of the colleges fall short of this prescription.

Without presenting detailed analyses and arguments since these will be given in the report that is to be printed, the Study Committee submits the following brief conclusions and recommendations:

- 1) As far as facilities permit, foreign language groups in liberal arts colleges should, jointly with the departments of education, organize curricula and courses specifically intended for the training of teachers of modern languages.

- 2) The aims of these courses should be to give the prospective teachers adequate training in language (including oral command), in literature, in the history of the foreign civilization, in history of language, in technique of teaching, and in education.

- 3) For the major language, there should be required, in addition to at least two years of high school work in the language, not

less than 30 semester hours divided about equally between courses in literature and courses in language. For a teaching minor in a second language, on the same basis, not less than 20 semester hours should be required.

4) If the principal or major subject elected is a non-language subject, the amount of training required of a student electing a modern language as a secondary subject should be very considerably in excess of the 20 hours required of language majors who are taking another modern language as a secondary subject. In no case should this requirement be less than 26 semester hours.

5) An adequate oral command of the language should be required of all prospective teachers of modern languages, whether they have studied it as a principal or as a secondary (minor) subject.

6) Since in the smaller schools teachers are required to teach more than one subject, candidates should be advised to prepare to teach at least two subjects. The placement bureau should ascertain what other subjects are most widely called for in the secondary schools of the territory concerned.

7) In order that their courses may be properly planned, students intending to teach modern foreign languages should be advised to declare their intention as early as possible in the course, preferably at the beginning of the sophomore year, but surely not later than the end of the sophomore year.

8) Whenever feasible, colleges and universities should make arrangements with foreign universities for a year's study abroad in the junior year of prospective teachers of modern languages.

9) Extra-curricular opportunities for practice in hearing and speaking the foreign language should be provided by language departments through the organization of French, German, Spanish, and Italian houses, language clubs, etc., and through co-operation with such organizations as the Alliance Française.

10) There should be a properly qualified special representative of the language department in charge of teacher-training. His duties would be:

- a) To examine the academic history of the candidates and to exclude at the very beginning those whose previous scholastic record in modern languages would not

seem to warrant their attempting to prepare for teaching the subject.

b) To advise the candidates in the proper election of courses.

c) To confer with the candidates, from time to time, regarding their progress and suggest such changes in their semester programs as may seem advisable.

d) To give the course in technique of teaching the modern language and either to conduct personally, or to keep in touch with, observation and practice teaching, which should be closely co-ordinated with the course in technique.

e) To issue, in consultation with those members of the department under whom the candidates have had courses, a departmental approval or disapproval of a candidate's application for a position to teach. The practice of having individual members of the department issue recommendations to either commercial agencies or school administrators should be discouraged, since such recommendations are based on only one or two courses given by each instructor and do not take into consideration the candidate's skill and ability displayed in his entire group of courses.

In all instances where the institutions have placement bureaus this departmental representative should be consulted and his written statement as to the ability of each candidate incorporated in the general recommendation issued by the Placement Bureau.

11) Each language department, jointly with the department of education, should make adequate provision for observation and practice teaching extending over at least one semester, either in the university demonstration school or in other schools that are available.

12) Courses in tests and measurements, in the psychology of modern language learning, in the technique of teaching modern languages, and in observation and practice teaching should be included among the courses in education designated to meet the requirements in education prescribed by the various states.

13) Every effort should be made to have states enact laws providing for the abolition of the "blanket" certificate, which does not specify the subject or subjects that a candidate is properly qualified to teach. The initiative in this movement could best be taken by state superintendents conjointly with the National Education Association, with state teachers' associations, the associations of principals and superintendents, and such regional associations as North Central Association of Colleges and Secondary Schools.

14) Aside from the fulfillment of the major or minor requirements for teaching modern languages, a training equivalent to a graduation from a four year college should be considered necessary for the receipt of a license to teach modern languages in a secondary school beyond the grade school.

15) To promote further professional development of modern language teachers in service, local school boards, through bonuses or salary increases or leaves of absence, should encourage teachers to continue their education by attending summer courses or regular sessions at the various centers offering special opportunities for modern language work and, whenever possible, by traveling and studying abroad.

16) There is considerable evidence for believing that more effective work in modern foreign languages is done in systems that are properly organized and properly supervised by experts in modern languages. If supervisors who are specialists in modern languages were appointed by all school systems that are in position to do so and by all state departments of education, it would undoubtedly raise the level of achievement perceptibly.

17) The *Study Committee* strongly deprecates the practice among school officials of securing modern language teachers through commercial agencies upon such information regarding the qualifications of the candidates as the candidates themselves offer.

In closing, a word of encouragement to the members of our profession. The situation regarding modern foreign language teaching in our country is by no means hopeless. Much progress has been made since the publication of the *Report of the Committee of Twelve*. Many language departments have since then enlarged their facilities for a better training of teachers, and the necessity for specific training of teachers in the field of modern foreign language instruction is

more widely recognized than ever before. At least twelve states have already discarded the system of blanket certification; with sufficient pressure the necessary legislation can be secured to have others follow their example. As to the results attained in teaching modern foreign languages in secondary schools, there are some schools, at least, where such results are very gratifying.

What is most needed in our present system of education is a closer organization and a more whole hearted co-operation of all persons and organizations interested in better education. If such co-operation can be brought about, we shall not fail to raise the academic standards and the social and economic status of our teachers. Teaching will then become a real profession, attracting the best minds of the country.

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THE AUTHENTICITY OF THE TELL LEGEND

I NEED not remind my readers that at one time the Tell story was regarded as historical throughout, but that gradually belief in its authenticity waned until in recent years it had been generally relegated to the realm of legend. For instance, the Swiss poet Carl Spitteler echoed the current view when he said, "It must be said that in the last generation Swiss historical investigation has been making enormous progress, that it has found an entirely different basis for the origin of the Swiss confederation than that which poetry and legend have assumed. One must learn everything anew."

The *poetry and legend* he speaks of are, of course, the stories of William Tell, Stauffacher, the Rütli. In other words, it is generally assumed that "a mythological marksman Tell and an impossible bailiff bearing the name of a real family have been joined with confused and distorted reminiscences of the events in 1245-47, in which the names of many real persons have been inserted and many unauthenticated acts attributed to them" (Encyclopaedia Britannica, article on William Tell).

New light has been cast on this entire matter by Professor Karl Meyer of the University of Zürich in his book *Die Ur-schweizer Befreiungstradition* (Orell Füssli, Zürich 1927), which is an elaboration of an article by him in the *Zeitschrift für Schweizer-geschichte* in 1924. Meyer's thesis is that the events treated in the *White Book of Sarnen* and other chronicles, the earliest sources of our legend, did not take place in 1307, as has been generally assumed, but in 1291. That is to say, they took place not under Albrecht but under Rudolf.

Assuming as a working hypothesis that Meyer has proved his contention, what new light falls on our Tell legend through the new dating? Meyer points out that the question of a possible prototype for Gessler has never been sought under the rule of Rudolf, in the period preceding Albrecht. The bailiff who ruled over Schwyz and Uri must have been in power about 1288-90, if we assume the conspiracy of the forest cantons in the last years of Rudolf's reign. Rudolf died in 1291 and in the same year the three forest cantons formed their defensive alliance against

the Habsburgs, in the *Waldstätterbundesbrief* of the year 1291. Now, to be sure, there is no trace of any Gessler in this period. Can we, however, not find an Austrian official who presumed to impose his arbitrary orders on the forest cantons and who thereby might have incurred the resentment of the inhabitants?

Konrat von Tilndorf

TYPE 1

Krat von Ti Dorf

TYPE 2

Tilndorf Ge Rere

TYPE 3

TYPE 4

Gillen Ge Rer

TYPE 5

TYPE 6

From the 1280's we have a document, a taxation mandate, which is striking in its insolent brusqueness. It forbids the forest canton Schwyz to tax the convent at Steinen and threatens to avenge any molestation of the convent. Its author is "Konrad, Ritter von Tilndorf, Hofmeister der Pfalz des Königs Rudolf, und Rudolfs, des Herzogs von Österreich und Steier, Vogt von Kiburg."

What has Konrad von Tilndorf to do with Gessler? Here lies the crux of Professor Meyer's attempt to prove the authenticity

of the Tell legend. After years of palaeographic reconstruction he has identified Konrad von Tilndorf with the Gessler of the legend. In the old chronicles dealing with this period the tyrannical bailiff of the Tell story bears various names. In some he is *Gessler*, in others *Grissler*, in still others we find the surprising variant *Graf von Sedorff*, while most commonly his name is not mentioned at all, but he is simply called "der Herr". The form *Gessler* was adopted by Tschudi, Schiller's source, and thus came into general use.

The explanation is simple. These forms are all mistaken readings and consequently mistaken writings of the original Konrad von Tilndorf. Meyer gives a very large number of examples of such misreading and miswriting in other fields to show why it is permissible to assume such errors as he asserts. Indeed, every historian of mediæval history knows that such mistakes are of surprisingly common occurrence. (See the accompanying cut.)*

This palaeographic reconstruction or emendation alone would be very interesting but not very convincing, were it not possible to adduce further evidence. Meyer does strengthen his case with a mass of supporting evidence. I have mentioned the insolent brusqueness of the taxation document. One of the arguments against the historic truth of the bailiff Gessler was the consideration: Gessler lived in Küssnacht; Altorf is south, the "Hohle Gasse" is north of Küssnacht; consequently he would not pass through the "Hohle Gasse" on his way home from Altorf. Meyer shows that Konrad von Tilndorf resided on the Kiburg in the Thurgau, the district south of the Lake of Constance. Now the chronicles report that the rule of Schwyz and Uri lay in the hands of governors from the Thurgau. For Konrad von Tilndorf, residing on the Kiburg in the Thurgau, it was necessary to pass through the "Hollow Way" on his return home. For Tell, footsore in the mountains as he was, it was possible to reach the "Hollow Way" before Tilndorf-Gessler, because he could take the shorter though more difficult route along the north side of the Rigi, while the bailiff with his retinue was obliged to go by a longer regular road. Tell could then be waiting for him in the "Hollow Way" through which Tilndorf had to pass on his way to his home

* Greatly magnified in reproduction.

in the Thurgau. Meyer states as a historical fact that the route which Tilndorf would take through the "Hollow Way" was the chief mediaeval road leading north from the Gotthard pass in the direction of the Thurgau.

But there is still further evidence. On Jan. 6, 1289, Tilndorf married a young woman by the name of Katharina. King Rudolf gave them a large dowry coming from the income of the corn-house of Zürich. On Oct. 2, 1292, Duke Albrecht confirmed the dowry which Rudolf had granted "*strennuo viro Conrado de Tilndorf militi felicitis memorie*" (to the late knight Conrad of Tilndorf, the brave man) to Katharina and her second husband Ritter H. von Schwandegg, "*quem nunc habet*" (whom she now has). In other words, Tilndorf may be assumed to have died between spring and fall of the year 1291, exactly in that critical time in which the bailiff of the Tell chronicles must have died. Tilndorf kept an account of the income of the Vogtei Kyburg-Winterthur in 1288. This was continued in his name through 1289 and 1290, but for 1291 the ledger is blank. In the fighting which took place on the Swiss plateau in the late summer of 1291, after Rudolf's death, Tilndorf no longer takes part, but in his place Ritter Jakob von Frauenfeld, who now "*och do vogt zuo Kiburg war*" (now was bailiff on the Kiburg). All of these items point to the fact that Tilndorf died at the time in which we should have expected Gessler to die if the events of the Tell story took place in 1291.

A further convincing bit of evidence: We have an edict of King Rudolf written early in 1291, while he was staying at Winterthur and therefore presumably on the Kiburg. He promises the freemen of Schwyz that in the future no "*Unfreier*" (one who is not a freeman) shall be allowed to sit in judgment on them. Meyer interprets this as follows: The "*Unfreier*" who is alluded to is the Hapsburg official Tilndorf, the Gessler-Grisler-Seedorf of the chronicles, and the court at which or in regard to which something serious had happened and which is to be done away with by this edict was the one to be held under the lindens at Altorf. The hat and staff, incidentally, were a conventional mediaeval legal symbol, the symbol of legal jurisdiction.

The family of the Tilndorfs, which was an insignificant one except for Konrad, died out in the fourteenth century and is not

mentioned in any of the lists of nobility of the late middle ages of Switzerland. Thus it is clear how the name of Tilndorf could easily be misunderstood and the names of Gessler and Seedorf, names of families whose existence was unquestioned, could be substituted. The mediaeval historian, like his modern colleague, constructs and reconstructs. But the modern historian puts his reasons *pro* and *con* in footnotes or appendices, while the mediaeval historian merely puts down the results of his reasoning without giving the grounds for his emendations.

Now we come to the name of the Swiss liberator, *Tell*. Meyer says that *Tell* is a nickname, a name which his compatriots gave the marksman because of his deed. He is the Tilndorftöter, the Tilndorfschütze, the Tilndorfwilli, or as popular usage no doubt had it: the Tilltöter, the Tillschütze, the Tillwilli. Popular speech commonly used such shorter forms, especially when by so doing a double meaning was achieved. Now *Tillen* also meant *fool*, and it is clear that the people would have welcomed such a shortened name with its double meaning for the hated bailiff. This too is the explanation for the marksman's answer, "Wär ich witzig, so hiesse ich nicht der Tell." Meyer has his doubts about most of the given names in the chronicles. He believes that the statement, "Nu was da ein redlicher man, hiess der Tell", may have been misunderstood, i.e. misread as, "Nu was da ein redlicher man, Wilh'm Tell." The change from Till to Tell may be the result of a common Swiss change of *i* to *e*, or the result of misreading, or by analogy with common place names ending in *-tellen*, or a combination of these.

Meyer believes that the Tell chapels were erected by the authorities in honor of the assassinated Tilndorf, who had died in the exercise of his duty, and that they became chapels to honor William Tell either because one forgot Tilndorf and remembered Tell or because of a skillful shift from the tyrant Tillen to the liberator Tell. In passing it must be mentioned as important that the chronicles regularly speak not of Tell, but of *der* Tell, showing that it was a nickname and not a family name.

There remain a few other important episodes in the Tell story which gain a new significance in Meyer's interpretation. The historians who have disbelieved the Tell story have also relegated the "society of Stauffacher" to the vagaries of romantic fiction.

Meyer points out that when Rudolf died the various parts of Switzerland had ready a full-fledged program hostile to the succession of Albrecht. But this would only have been possible if they had considered these matters and taken action under Rudolf.

He states as an accepted fact that these secret societies, these conspiracies, were then the common form of political parties. He has proved in the *Zeitschrift für Schweizergeschichte* how the Swiss were influenced by the secret societies of Italy. The Rütli was the logical place for the conspirators to meet because Uri, in which the Rütli was situated, was "reichsunmittelbar," i.e. subject only to the imperial government, while the other cantons were Habsburgish. This, to be sure, was not known to the chronicle writers, who were unaware of the exceptional status of Uri. This very fact makes their mention of the Rütli as the meeting-place all the more convincing. The Rütli was in Uri but directly contiguous to Schwyz and Unterwalden.

As the leader of the Stauffacher Society Meyer identifies Rudolf Stauffacher, a prominent politician of the eighties and nineties, and not Werner, his son. It was he who taxed the convent at Steinen and came into conflict with the representative of the king. He was at the head of the *Vierammännerkollegium*, but in 1286 he was no longer a member of this group. May this have been a result of his collision with the official of the king and may he for this reason have left the Habsburg cantons to spend some time in Uri, a stay which the *White Book of Sarnen* and other chronicles mention? In the revolt after King Rudolf's death he is again one of the leaders of Schwyz, i.e. he has returned from exile. Under Albrecht he again disappears, but immediately after Albrecht's murder he reappears and again takes over the leadership. After his death the dignity of *Landammann* was alternately conferred on his two sons Werner and Heinrich, and we may see in this honoring of the sons the expression of the thanks of the Schwyzers for the services of the father and a further proof for the identification of Rudolf Stauffacher with the Stauffacher of the chronicle, the liberator of Schwyz.

The famous episode in which Schiller has Gessler appear envious of Stauffacher's new house has an entirely different, a judicial basis. Stauffacher had built a stone house. This was

considered in the light of a fortified building and it was the sole prerogative of the king to erect such an edifice. The building of the *stone* house was the thing the king's representative objected to, not the building of a fine residence. Meyer has found documentary evidence of an actual meeting of Stauffacher and the governor at Steinen.

Meyer invalidates the objections of the critics to Tell's taking a second arrow by referring to frequent illustrations in manuscripts of the middle ages in which the archer takes out a second arrow before shooting and by showing that this was a mediaeval archer's practice and not a borrowing from the Danish story of Tokko. Thus the whole argument for the influence of the Saxo Grammaticus story falls.

I could mention further proofs, but I think I have offered enough evidence to show that Meyer is justified in his modest conclusion that the skeptical teaching of the 19th century historians concerning the Rütli, Stauffacher, Gessler, Tell may no longer be accepted as dogmatic truth and that future historians will have to reconsider the oldest writings, especially the *White Book of Sarnen*, not as legend or fiction but as historical chronicles.

ALBERT W. ARON

University of Illinois

DOCTOR'S DEGREES IN MODERN FOREIGN LANGUAGES, 1927-28

FOLLOWING is a list of recipients of the degree of Doctor of Philosophy from American universities during the academic year 1927-28 with majors in French, German, Spanish, Italian or related fields, together with dates and sources of previous degrees, fields of study, and titles of the respective theses. Degrees are not listed unless actually conferred during the academic year. Unless otherwise indicated, degrees were conferred in June, 1928.*

HENRY GRATTAN DOYLE

*George Washington University
Washington, D. C.*

BRYN MAWR COLLEGE—**Edith Melcher**, A.B., Bryn Mawr College, 1923; A.M., *ibid.*, 1924; (French Literature, Old French Philology and English): "Stage Realism in France between Diderot and Antoine."

UNIVERSITY OF CALIFORNIA—**William Abraham Kincaid**, A.B., Yale University, 1909; (Spanish, French): "Life and works of Luis de Belmonte Bermúdez." **George Bonner Marsh**, A.B., Southwestern University, 1913; A.M., University of California, 1921; (Spanish, English): "The Diplomatic Edition of the *Arcipreste de Talavera*, with an Introduction." **Dominic P. Rotunda**, A.B., Cornell University, 1918; A.M., Ohio State University, 1923; (Italian, Spanish, Romance Philology): "The Italian *Novelle* and their Relation to Literature of Kindred Type in Spanish up to 1615."

UNIVERSITY OF CHICAGO.—**Charles Barrett Brown**, A.B., Wesleyan University, 1921; A.M., Washington University, 1924; (Romance): "The Passive and Indefinite Reflexives in Old Spanish." **August Henry Dahlstrom**, A.B., University of Nebraska, 1914; A.M., *ibid.*, 1916; (Germanics, Romance): "The Germanic K-Formations in the Scandinavian Languages." **Willis Knapp Jones**, A.B., Hamilton College, 1917; A.M., Penn State College, 1922; (Romance Languages and Literature): "*Estevainelo González*: A Study with Introduction and Commentary." **Catherine Doris King**, A.B., University of Michigan, 1911; A.M., University of Chicago, 1923; (Romance): "'La Voluntad' and 'Abulia' in Contemporary Spanish Ideology." **Anna Krause**, A.B., University of California, 1919; A.M., *ibid.*, 1920; (Romance): "La Novela Sentimental." **Emilie Antoine Meinhardt**, A.B., Radcliffe College, 1910; A.M. *ibid.*, 1911; (Germanics, Romance): "Über den Begriff

* It is hoped that this list is correct and complete. The MODERN LANGUAGE JOURNAL will be glad to publish additions or corrections, however, and will welcome notes as to publication of theses, teaching appointments, etc. Address the Managing Editor.

und die Verwertung des Hässlichen im Spiegel der deutschen Kultur bis auf Lessing." **John Daniel Robins**, A.B., University of Toronto, 1913; A.M., *ibid.*, 1922; (Germanics): "Color Words in English."

COLUMBIA UNIVERSITY—**Fritz A. H. Leuchs**, A.B., Columbia University, 1907; A.M., *ibid.*, 1908; (German): "History of the German Theatre in New York, 1840-1872." **Harry Slochower**, B.S.S., College of the City of New York, 1923; A.M., Columbia University, 1924; (Germanic Languages): "Richard Dehmel: Seine Weltanschauungen im Lichte der geistigen und sozialen Strömungen seiner Zeit." **Rebecca Switzer**, A.M., Columbia University, 1924; A.B., University of Texas, 1912; (Romance Languages): "The Ciceronian Style in Fray Luis de Granada." **Iris Lilian Whitman**, Ph. B., University of Chicago, 1913; A.M., Columbia University, 1919; (Romance Languages): "Longfellow and Spain."

HARVARD UNIVERSITY—**Marc Denking**, Maturité Classique, University of Geneva, Switzerland, 1914; Licencié-ès-lettres, *ibid.*, 1918; (Romance Philology): "Deux études sur l'idée de Décadence: sa genèse et son histoire au XIX^e siècle." **Charles Arthur Messner**, A.B., Wabash College, 1914; A.M., University of Chicago, 1922; A.M., Harvard University, 1925; (Comparative Literature): "Two Versions of the *Historia de preliis* in Italian Prose, with an Edition of the *Nobili fatti che ffe Alesandro di Macedonia*, from Ms. II, i, 62 of the Biblioteca Nazionale Centrale di Firenze." **Gerald Thomas Wilkinson**, A.B., Wabash College, 1911; A.M., Harvard University, 1912; (Romance Philology): "The Dramatic Works of Paolo Giacometti."

UNIVERSITY OF ILLINOIS—**James Burton Tharp**, A.B., Indiana University, 1921; A.M., University of Illinois, 1924; (Romance Languages): "The Fantastic Short Story in France (1850-1900): The Evolution of a Modern Genre."

INDIANA UNIVERSITY—**John Ambrose Hess**, A.B., University of Kansas, 1908; A.M., *ibid.*, 1910; (German): "Heine's View on German Traits of Character."

UNIVERSITY OF IOWA—**Margaret Lois Mulroney**, A.B., University of Iowa, 1921; A.M., *ibid.*, 1923; (Spanish, French, English, Italian): "*Diálogos o Coloquios* of Pedro Mejía, with introduction and notes." **Ilse Gertrud Probst**, A.B., University of Minnesota, 1914; A.M., University of Iowa, 1923; (Spanish, French, Italian): "*Comedia del Tirano Rey Corbanto*, with Introduction and Notes."

JOHNS HOPKINS UNIVERSITY—**Lionel Charles Durel**, A.B., Tulane University, 1906; A.M., Johns Hopkins University, 1909; (Romance Languages) February, 1928: "L'Oeuvre d'André Mareschal." **Mary Stella Johnson**, S.B., Johns Hopkins University, 1916; (French): "Lamartine et Chateaubriand." **Ethel Clare Norton**, A.B., Colorado College, 1909; A.M., *ibid.*, 1913; (Romance Languages): "The Peasant in the French Novel of the Nineteenth Century from 1800 to the Advent of Regionalism."

UNIVERSITY OF MICHIGAN—**Carl Edwin Burkland**, A.B., Western State Teachers College, 1922; A.M., University of Michigan, 1925; (Comparative Literature): "Herder's Shakespeare-Aufsatz in its Relation to English Crit-

icism of the Eighteenth Century." **Carl Enoch William Leonard Dahlstrom**, A.B., University of Michigan, 1920; A.M., *ibid.*, 1921; (Comparative Literature): "Strindberg's Dramatic Expressionism."

UNIVERSITY OF MINNESOTA—**Karl Wilhelm Ermisch**, Real Gymnasium, Schwerin, Germany, 1897; A.M., University of Minnesota, 1925; (German, Comparative Philology), December, 1927: "Anzengruber und der Naturalismus." **Olav K. Lundeberg**, A.B., St. Olaf's College, 1916; A.M., University of Minnesota 1923; (Romance Languages), March, 1928: "Charles Collé: Life and Works." **Elizabeth Nissen**, A.B., University of Minnesota, 1920; A.M., *ibid.*, 1921; (French, Italian): "A Critical Edition of the Poems Attributed to Guiot de Dijon and Jocelin de Dijon."

UNIVERSITY OF NORTH CAROLINA—**Lucy Leinbach Wenhold**, A.B., Salem College, 1924; (Romance Languages): "A Paleographic Edition of the Old French Crusade Epic, *Les Châtifs*, with an Introduction and Notes."

UNIVERSITY OF PENNSYLVANIA—**Jane Beardwood**, A.B., Bryn Mawr, 1912; (Romanics): "Rhymes of Latin and French Words in Old French."

RADCLIFFE COLLEGE—**Marine Elizabeth Leland**, A.B., Radcliffe College, 1923; A.M., *ibid.*, 1925; (Romance Philology): "The Damsel Errant: A Study in French Arthurian Romance."

SMITH COLLEGE—**Margaret Hill Peoples**, A.B., Smith College, 1920; A.M., *ibid.*, 1922; (French): "La Querelle Hume-Rousseau."

LELAND STANFORD JUNIOR UNIVERSITY—**Joseph Brunet**, A.B., Stanford University, 1923; A.M., *ibid.*, 1924; (French), October, 1927: "Direct Realism in French Drama." **Helen Marburg**, A.B., University of London, 1914; (French, Italian): "The Rôle of Oral Tradition in the Composition of Ms. 337 of the Bibliothèque Nationale." **Gwladys Louise Williams**, A.B., University of California, 1921; A.M., *ibid.*, 1922; (Spanish) October, 1927: "The Persistence of Spanish Tradition in the Works of Eduardo Marquina, Ricardo León, and G. Martínez Sierra."

UNIVERSITY OF WISCONSIN—**Anne Marie Bodensieck**, A.B., Iowa University, 1918; A.M., University of Wisconsin, 1920; (Spanish and French): "The Linguistic Comic in Cervantes' *Don Quixote de la Mancha*." **John Horace Nunemaker**, A.B., Colgate University, 1920; A.M., University of Wisconsin, 1922; (Spanish and French): "Index of the Stones in the Lapidary of Alfonso X with Identification in other Lapidaries." **Brighidin Trumble Scallon**, A.B., Trinity College, 1913; A.M., University of Wisconsin, 1919; (French and Spanish) August, 1927: "Scherer in France."

YALE UNIVERSITY—**Archie Roy Bangs**, A.B., Bates College, 1908; A.M., Colgate University, 1910; A.M., Harvard University, 1911; (Germanic Languages): "Edward Vaughn Kenealy and his *Goethe: A New Pantomime*."

Notes and News

NOTE: Readers will confer a favor on the Editor by calling his attention to matters suitable for inclusion in this department.

Changes in the personnel of Language Departments, developments in education affecting the modern languages, meetings of language teachers—these are of particular interest to our readers; but there are many other happenings of which language teachers would doubtless like to be informed. Please send all such communications to the Managing Editor.

Fellowships for study abroad are one of the matters in which your present editor is most intensely interested. The financing of foreign study for American students and teachers of modern languages is one of our most vital problems, and the very gratifying progress which we have made in that direction during recent years is to me chiefly eloquent of the urgent needs of the situation, calling for still further concerted and determined effort. We are extremely fortunate in possessing an agency, the Institute of International Education, 2 West 45th Street, New York, which takes a deep interest in this whole question and has become not only an indispensable clearing-house for information on the subject but also an initiating and organizing body for all sorts of new projects. If any of our readers are in a position to assist in the further extension of this work, I would very urgently suggest that they get in touch with the Institute at the earliest possible opportunity. And all those who read these lines are urged to inform themselves, by writing to the Institute, with regard to the very extensive opportunities for subsidized foreign study that already exist. If you are not a candidate yourself at present, you may want to be in future; and if that possibility is ruled out, you will undoubtedly have occasion to consult with or advise students or teachers to whom such information might be of the greatest importance. For a partial list of present holders of foreign fellowships, see our department of Personalalia.

Quality sections in elementary Romance language classes are to be tried out this fall at the University of Idaho, we are informed by Professor Eldridge. Following somewhat along the lines laid down at the University of Illinois, and reported on in this Journal, these sections will meet three, four, and five times a week respectively, for four credits in each case. Prognostic aptitude and achievement tests are also to be given in arranging the sections of supplementary and intermediate courses.

"Books Abroad," on whose fine work we have repeatedly commented in these pages, has been justifiably honored by the Carnegie Endowment for International Peace, which has voted it a

subvention of \$2000 for the improvement of its physical appearance, etc., on the ground that it is an agency for the promotion of international understanding and harmony.

X-ray pictures of speech production are being taken at the University of California by Richard T. Holbrook, professor of French, with the collaboration of Dr. R. G. Van Nuys, X-ray specialist. The tongue and other soft parts are sprayed with a substance that resists the rays, and the resulting pictures are said to show clearly the position of the speech organs in connection with the production of typical vowels of French, German, Italian, and Spanish.

"Master Pierre Patelin," in a translation by Professor Holbrook, was performed by the Berkeley Playhouse Association last May.

Molière's "Misanthrope" was performed in English in the same month by the Curtain Club (faculty dramatic society) of the University of Wisconsin. The translation, in very admirable rhymed couplets, was done by Professor W. F. Giese, and won much praise from all who heard the play. It is to be published this fall by Houghton and Mifflin.

The optimum age for language learning is again to the fore, as a result of extensive experiments carried on over a very wide field by Professor E. L. Thorndike of Columbia University. Mr. Thorndike is quoted as stating "we are convinced that the gain made in (*x*) hours of study of (foreign language) by a group of any age from 20 to 40 will be greater than the gain made by a group aged 8 or 10 or 12, of equal native capacity." We do not know what experiments were made, or how they were conducted. If they involved solely, or largely, the ability to read the printed page, the result does not surprise us, in view of the reading practice enjoyed by the average adult for every year of his life, and the possibility of previous language learning as a preparation for new language mastery. Otherwise, we remain sceptical until we see the evidence. And we believe it would be little less than calamitous if such a pronouncement were to lead to the elimination of language study in the secondary school, on the ground that such study could be done more profitably at a later stage. Even if the conclusions should prove to be valid for every type of language skill—hearing, speaking, pronouncing, writing, as well as reading silently—it would still have to be shown that other reasons for an early commencement of language study are invalid or comparatively unimportant.

The new **doctor's degree in education**, already established at Harvard and California, has now been extended to Leland Stanford. Teachers of language will be interested to note that candi-

dates for this degree of the so-called master-teacher type need present the reading knowledge of but one modern foreign language instead of two, as for the Ph. D. degree, and candidates of the administrator type may be exempt from any requirement. To the writer this seems to indicate that we must look forward to an increasing body of educational administrators—principals, supervisors, superintendents—who will have no personal knowledge of the foreign language field and are therefore likely to have little sympathy for those who teach it or those who wish to study it. The seriousness of this matter is immediately evident to every thoughtful student of the American educational world. But I advocate no counsel of despair: on the contrary, I think we must gird our loins and meet this challenge with a quality of teaching that will command respect even from our enemies.

The **chair of Spanish-American literature** is on the advance in our larger educational institutions. To those already founded at Texas and Stanford, as previously announced in these pages, there is now added a third one at Yale. The movement is to be welcomed, as indicating a further strengthening of those cultural bonds between the United States and Latin America to which we must look as one of the chief promoters of international peace.

"How can a knowledge of literature assist in commercial life?"

This was the question which formed the subject of a prize competition fostered by the Messrs. Foyles, London booksellers. The following extract from the winning essay seems to us worthy of thoughtful consideration by all teachers of literature: "In the first place, good books, being produced by men who have studied their fellow-men, impart a knowledge of mankind, their emotions, motives, and reactions, to an extent which most people would find it difficult to gather for themselves, even by prolonged observation. Secondly, by reading good writers one gains command of language, both for speaking and for writing, and the ability to express thoughts clearly and succinctly is a great asset to any business man. Thirdly, a well-read man is usually an interesting conversationalist, an advantage to a man who needs to be popular with his fellow-men, and to be considered by them "a man of parts." Ideas, the germs of sales, discoveries, and inventions, can be culled from books of fact and fiction, since these are, in varying degrees, condensations of conversations with and observations of many people. Finally, the indulgence of a taste for literature is an excellent antidote to the cares and worries of a business life."

"Matthew Arnold and Goethe," by J. B. Orrick, is a monograph published for the English Goethe Society which presents the results of a careful study of Arnold's allusions and citations in order to determine his precise debt to Goethe.

An **Educational Tour of Germany** is planned for the summer of 1929, and those who might be interested should write for details to Professor Thomas Alexander, Teachers College, Columbia University. Only 25 persons may go, preference being given those who understand German. The total expense while in Germany (about 6 weeks) will be \$350. There will be very unusual opportunities for getting an insight into every phase of the educational system of Germany.

"**Novial**," the invention of Otto Jespersen, is the latest attempt to establish an artificial language. *Nov* stands for *new*, of course, *i a l* is international auxiliary language. The author has published a book which sets forth the advantages of this new language over its predecessors.

A new **chair of Italian language and culture** has been founded at the Univ. of Cal. by residents of Italian descent. The first incumbent is to be Carlo Formichi, who comes from the University of Rome.

The **University of California's summer session** staff included the following men from abroad: Vaclav Vytlačil, artist-lecturer, of Munich, Germany; Constantin Caratheodory, mathematics, Munich, Germany; A. Feuillerat, literature, U. of Rennes; Chas. Koechlin, composer and quondam lecturer in music at the Sorbonne; Albrecht Penck, geography, U. of Berlin.

Paul Hazard, professor of the comparative history of the literatures of South Europe and Latin America at the Collège de France, Paris, is to be exchange professor at Harvard during the first semester, 1928-29. He will deliver a series of twelve lectures: "L'évolution de la poésie française de 1815 à nos jours."

Paul Bonnet goes to the U. of California at Los Angeles as professor of French. He comes from Sydney, Australia, where he was president of the Alliance Française.

The **Eleonora Duse Fellowship** of the Italy America Society has been awarded to Marie Davis of Ohio State for 1928-29, there being thirteen candidates in all. Miss Davis plans to make a special study at the University of Turin of the influence of Provençal poetry on Italian literature.

A **prize of \$50** is offered by The Germanistic Society of America for the best English rendering of Chapter IX of Conrad Ferdinand Meyer's "Der Heilige." The prize-winner will be given an opportunity to translate the remainder of the novel, which will be published under the auspices of the Society. Translations in typewritten form and signed with an assumed name must be submitted on or before November 1, 1928. They will be judged for accuracy as well as elegance of rendering. A sealed envelope containing the name and address of the competitor and bearing on the outside the writer's pseudonym must accompany the translation. Address Professor F. W. J. Heuser, 500 West 116th Street, New York.

PROGRAMS OF LANGUAGE MEETINGS

Inland Empire Education Association, April 6, 1928, Spokane, Wash. Chairman, Margaret Fehr, North Central H. S., Spokane. "The benefits of objective testing in vocabulary building," Eduardo C. Garcia of Portland, Ore.; "Our need of a sabbatical year," round table discussion led by chairman; "Guignol in the French circle" (a talk followed by a play "La racine d'Amérique"), Mrs. Louise P. Arnoldson, U. of Mont. Chairman for next year: J. P. Knott, Washington State College at Pullman.

Tennessee State Teachers' Association, April 6, 1928, Nashville. Chairman, A. I. Roehm, Peabody College. "Suggestions for a working library of a teacher of French," Mrs. A. P. Shaw, Fisk U.; "Some reasons why college students fail in German," G. R. Mayfield, Vanderbilt; "The Italian instruction in American institutions," P. Maturo, Vanderbilt; "A critique of the modern language survey," Louis Marchand, Peabody College; "Why is German not taught in the high school?" G. P. Jackson, Vanderbilt; "The irony of Anatole France," D. C. Cabeen, Vanderbilt; "The scientific background of reducing a spoken language to written form," C. S. Pendleton, Peabody College; "Some orthographic peculiarities in French," C. A. Rochedieu, Vanderbilt. The following resolutions were passed: First. We congratulate the committee that has directed the Modern Foreign Language Study on the results obtained. Second. We express the wish that the second part of the program, namely, the improvement of modern language teaching, be carried out as soon as possible. As means we suggest: 1. The establishment of demonstration courses in which all teachers interested or authors of method could be tested. 2. Improvement of the tests themselves, which would take into consideration not only the rational operations but the irrational or subconscious processes in the acquiring of foreign languages.

M. L. Assoc. of Southern Cal., April 28, Compton, Cal. "Why study French?" symposium conducted by L. F. Briois, U. C. L. A.; "The Institut für Ausländer at Berlin," J. S. Nollen, Pomona College; "Italy of today," J. S. Nollen; Debate on the subject: Resolved: That the study of Spanish in our high schools be restricted to four semesters and to the acquisition of a reading knowledge of a language.

M. L. Assoc. of Neb., Lincoln, April 20/21. President, Laurence Fossler, U. of Neb. "Address of welcome," Laurence Fossler; "The modern trend in the teaching of foreign language," Margaret Schemel, State Normal School in Wayne; "A contrast of systems in French and American universities," L. C. Stevens, U. of Neb.; "Spanish music," A. Reyna, Omaha Central H. S.; "How to make travel most profitable to the modern language teacher," Jos. Alexis, U. of Neb. Joint dinner Friday evening, with Professor Fossler as toastmaster, followed by an evening entertainment. Saturday program: "My experiences in club organization," Bess Bozell, Omaha Central H. S.; "My first year of German teaching," H. D. Henderson, Neb. President for coming year: Alfonso Reyna, Omaha Central H. S.

Personalia

Encouraged by the favorable comments on our extensive list of personals in the Journal for last October, we have made an effort to give even more information of the same kind this year. The replies to our questionnaire were so numerous that some form of classification seemed necessary, and we have chosen to arrange the information by states. To save space we have eliminated all superfluous verbiage; but it seemed desirable to list many of the transfers under both states concerned. We believe that this feature will appeal to our readers, who will thus be able to get a bird's eye view of changes in their own states with a minimum of effort.

ARKANSAS

Hendrix College.—**Myrtle E. Charles** transfers in from the senior high school at Little Rock as assoc. prof. of French. **L. E. Winfrey** transfers out to the U. of Okla. as prof. of French.

CALIFORNIA

U. of Cal.—**Arturo Torres-Rioseco** transfers in from the U. of Texas as assoc. prof. of Spanish. **William A. Kincaid** transfers out to the U. of Cal. at Los Angeles as inst. in Spanish. **R. Schevill**, prof. of Spanish, goes on leave of absence for the year 1928-29. **C. E. Kany**, asst. prof. of Spanish, goes to Europe for 1928-29 as holder of a Guggenheim fellowship. **Rudolph Altrocchi** transfers in from Brown as prof. of Italian and head of the dept. **Arnold H. Rowbotham** goes to the U. of Oregon as asst. prof. of Rom. lang. **Andrea S. Guerrero** goes to the U. of Colo. as acting asst. prof. of Rom. lang. **H. L. Bourdin** transfers in from Boston U. as lecturer in French. **C. D. Merlino** transfers in from Harvard as inst. in French. **R. Michaud** has resigned from teaching to devote himself to writing. **Carlo Formichi** transfers in from the U. of Rome Italy, as first holder of the new chair of Italian lang. and culture. **D. P. Rotunda** transfers in as inst. in Italian.

Stanford.—**Aurelio M. Espinosa** goes to Wellesley as visiting prof. of Spanish for the first semester 1928-29.

Mills.—**Martha Schreiber** transfers in from the U. of Wis. as asst. prof. of German.

U. of Cal. at Los Angeles.—**Jean Gontard** transfers in from the City College of New York to lecture on contemporary French literature. **Paul Bonnet** transfers in from Sydney, Australia, as prof. of French.

COLORADO

U. of Colo.—**Andrea S. Guerrero** transfers in from the U. of California as acting asst. prof. of Rom. lang. **Stuart Cuthbertson**, M.A., asst. prof. of Rom. lang., goes to Stanford for the year 1928-29 to do graduate work.

State Teachers College.—**Paul Manchester** goes to Vanderbilt as asst. prof. of Spanish.

CONNECTICUT

Yale.—**M. H. Roberts** transfers in from the U. of Wis. as inst. in German. **Erich Hofacker** goes to Rutgers as inst. in German. **Carl F. Schreiber**, prof. of German, returns after a year of study in Europe. **Nils G. Sahlin** goes to the U. of Vt. as inst. in German.

Wesleyan.—**Harold D. Parcell** transfers in from Harvard as inst. in French.

FLORIDA

U. of Fla.—**Nicholas Magaro** transfers in from the U. of Wis. as inst. in Spanish. **Cecil Le Rew** goes to Williams as inst. in French.

GEORGIA

Wesleyan.—**Sue Ellen Morton**, M.A., transfers in from Columbia College, S. C., as inst. in French.

ILLINOIS

U. of Ill.—**Felix Wittmer** transfers out to Washington and Jefferson as asst. prof. of German. **Frances Arnold** goes to the N. C. C. W. as asst. prof. of Spanish. **J. Anglin Ramsey** goes to Hobart as inst. in Rom. lang. **Irene E. Welke** goes to Evansville College, Ind., as inst. in Rom. lang. **D. H. Carnahan** goes on leave to Paris for the year 1928-29. **Arthur Hamilton** returns from a year's leave in Europe.

U. of Chicago.—**E. H. Wilkins**, president of Oberlin, is to be visiting prof. of Italian in the first quarter of 1929. **Ernest Haden** transfers in from Southwestern, Memphis, Tenn., as inst. in French. **W. H. Boyers** goes to Oberlin as inst. in French. **Thomas P. Cobb** goes to Baylor College, Texas, as asst. prof. and head of the Spanish dept. **John L. Ballif** goes to the U. of Utah as asst. prof. of French. **E. P. Dargan** goes on leave to teach at Princeton during the spring quarter of 1929. **William Kurath** transfers in from Harvard as inst. in German. **Nelson H. Graham** goes to the U. of Pittsburgh as inst. in Rom. lang.

Eureka College.—**Walter Schwenn** goes to Washington U., St. Louis, as inst. in German.

Knox.—**Harry Kurz** returns to his duties in September after a year spent in France, Italy, Spain, and England. **Louise Rodenbaeck** goes to Lake Erie College, Ohio.

Northwestern.—**Alfonso de Salvio** goes to Brown as prof. of Italian.

INDIANA

U. of Ind.—**Louis G. Zelson** transfers in as inst. in Spanish after residence in France and Spain. **Joy Wood** transfers in from the U. of Va. as inst. in French. **W. I. Crowley** transfers in from the N. C. C. W. as inst. in Spanish. **Antoinette Billant** and **Lucie Billant** transfer in as inst. in French. **Maurice Kendall** goes to the U. of Pittsburgh as inst. in Spanish. **A. Rey**, assoc. prof. of Spanish, goes on leave to the U. of Wis. for the year 1928. **Russell Dick** goes to Ohio U. as asst. prof. of French. **August Prahl** transfers in from Washington U. as inst. in German. **E. P. Appelt** goes to the U. of Wis. as inst. in German. **Mrs. H. G. Leser** goes on leave to Germany for one year.

Evansville College.—**Irene E. Welke**, M.A., transfers in from the U. of Illinois as inst. in Rom. lang. **Josephine Hardy**, M.A., granted a year's leave of absence for 1927-28, has accepted a position at Alma College, Mich.

De Pauw.—**L. H. Turk** transfers in from Lehigh as inst. in Rom. lang. **P. G. Evans** goes on leave to the U. of Ill. for one year.

IOWA

U. of Ia.—**Raymond Brugère** transfers in from the Harvard graduate school as asst. prof. of French. **H. O. Lyte** transfers in from the U. of Wis. as asst. prof. of German. **C. E. Young** goes to the Milwaukee branch of the U. of Wis. extension division as prof. of French. **Chas. F. Ward**, assoc. prof. of French, died May 8, 1928. **James McDowell** goes to the U. of Minn. as inst. in Rom. lang.

Iowa Wesleyan.—**Elizabeth E. Lichty** goes to Mount Union, Ohio, as asst. prof. of Rom. lang.

KENTUCKY

Berea.—**Margaret Chapin**, assoc. prof. of French, returns from a year of study at Bryn Mawr. **Mathilde Beniamin** goes to Winthrop College, S. C., as inst. in French.

KANSAS

U. of Kan.—**Agnes N. Brady** of the Spanish dept. goes on leave for 1928-29 to do graduate work at Columbia.

Wichita U.—**Anne-Marie Bodensieck** transfers in from the U. of Wis. as asst. prof. of Spanish, taking the place of **S. A. Wofsy**, who goes to Europe as holder of the Markham Traveling Fellowship from the U. of Wis.

Southwestern.—Following the death of **Jules Maurice Pimienta**, prof. and head of the dept. of French in October 1927, **Minnie M. Miller** has been made prof. and head of the dept.

LOUISIANA

U. of La.—**R. H. Gearhart** goes to the U. of Mich. as inst. in French.

La. State U.—**G. B. Roessing** transfers in from Penn. State as inst. in Rom. lang.

MAINE

Bates.—**John M. Sullivan** goes to Lawrence College, Wis., as inst. in French.

Colby.—**Edward C. Ramette** goes to Mount Union, Ohio, as prof. of Rom. lang.

U. of Me.—**Julius Berzunza** goes to U. of N. H. as asst. prof. of Spanish. **Louis Cabrera** of N. Y. transfers in as inst. in Spanish. **J. B. Segall** goes to St. John's College, Md., as prof. in Rom. lang. **Clifford S. Parker**, formerly of Columbia, transfers in as prof. of French.

MARYLAND

U. of Md.—**Constance Stanley** goes to Rockford College, Ill., as asst. prof. of Spanish.

Johns Hopkins.—**Gilbert Chinard** goes on leave to France for one year.

St. John's College.—**J. B. Segall** transfers in from the U. of Me. as prof. in Rom. lang.

MASSACHUSETTS

Wellesley.—**Aurelio M. Espinosa** of Stanford University is visiting prof. of Spanish for the first semester, 1928-29. **Esther Fano** transfers in as inst. in Spanish from the high school at Rio Piedras, P. R. Miss **M. Quarré** has a new appointment as inst. in French. **Dorothy Dennis**, asst. prof. in French, returns from Paris, where she has been assistant director of the study group of the U. of Del. **Françoise Ruet**, inst. in French, and **Mme Henriette Andrieu**, assoc. prof. of French, both return from leave of absence. **Louise Dillingham**, asst. prof. of French, goes to Paris for 1928-29 as assistant director of the study group of the U. of Del. Miss Dillingham has just had published by the Psychological Review

Company a work on "The Creative Imagination of Théophile Gautier." **Edda Tille**, asst. prof. of German, goes on leave for one year to Cologne, Germany.

Amherst.—**John B. Fuller** transfers in from graduate work at the U. of Chicago as inst. in German. **Joseph E. Barker** transfers from the Harvard graduate school as inst. in French. **Vincent G. Parisi** goes to Carnegie Inst. as assoc. prof. of French. **F. King Turgeon** goes to France for one year as holder of the Parker Fellowship, Harvard.

Williams.—**Walter Peirce** transfers in from the League of Red Cross Societies, Paris, as asst. prof. of Rom. lang. **Cecil Le Rew** transfers in from the U. of Fla. as inst. in Rom. lang. **Jean M. Cru** and **Gerald M. Spring** both go on leave to France for one year.

Mt. Holyoke.—**Grace M. Bacon** returns from three years' leave at Allegheny College, where she was head of the German dept. **Ellen C. Hinsdale**, prof. of German, goes on leave for the year 1928-29, and begins in September a trip around the world. **Mary V. Young** goes on leave to Switzerland and France, and rather expects to retire permanently from teaching.

Harvard.—**Paul Hazard** transfers in from the Collège de France, Paris, as exchange prof. of French lit. during the first semester 1928-29. **S. H. Cross**, formerly at Western Reserve, becomes instructor in German. **G. F. Mezger** goes to Bryn Mawr as assoc. prof. in German. **Joseph M. Carrière** transfers in from Marquette as inst. in French.

Boston U.—**H. L. Bourdin** goes to the U. of Cal. as lecturer in French.

Smith.—**Hélène Catanès** and **Louise Bourgoin** go on leave for one year to accompany the 1928-29 group of juniors to France.

Tufts.—**Theodore De Luca** transfers in as asst. prof. of Italian.

MICHIGAN

U. of Mich.—Instructors in Rom. lang.: **Louis Maigret** and **Franklin V. Thomas**, both from Indiana U.; **Francis W. Gravit** from Oberlin; **Stephen M. Lincoln** from Dummer Academy, Mass.; **R. H. Gearhart** from the U. of La. **Gustave L. Michaud** goes to Battle Creek College as head of the Mod. Lang. Dept.; **Malbone W. Graham** retires from active service; **Jean B. Cloppet** goes to Europe for one year on leave of absence.

Alma.—**M. Josephine Hardy** transfers in from Evansville College, Ind., as asst. prof. of French.

Albion.—**Antoinette Westborn** transfers in from Missouri Wesleyan as asst. prof. of German and French. **Anna Schafheitlin** goes to Allegheny as head of the German dept.

Olivet.—**Jacques Breitenbucher** goes to Miami as asst. prof. of German.

Hillsdale Coll.—**Margaret Landwehr** transfers in from the U. of Wis. as assoc. prof. of German.

MINNESOTA

St. Olaf's.—**Clarence Clausen**, inst. in Norse, goes to the U. of Ill. for graduate study.

U. of Minn.—**William L. Fichter** goes to Brown as assoc. prof. of Spanish. **M. S. Carson** goes to the U. of Texas as inst. in Rom. lang. **George P. Borglum** and **James McDowell** transfer in as inst. in Rom. lang., the former from the U. of Neb., the latter from the U. of Iowa. **Fred Gerstung** goes to Ohio Wesleyan as inst. in German.

MISSOURI

Missouri Wesleyan.—**Antoinette Westborn**, Ph.D. Vienna, head of mod. lang. dept., goes to Albion College as asst. prof. of German and French.

Missouri Valley.—**Sam L. Greenwood** goes after a summer in Paris to Baldwin-Wallace College, Ohio, as asst. prof. of mod. lang.

Flat River Junior College.—**W. M. Miller** goes to Miami as asst. prof. of Rom. lang.

Washington U.—**Walter Schwenn** transfers in from Eureka as inst. in German. **August Prah** goes to Indiana U. as inst. in German.

U. of Mo.—**Paul P. Rogers** transfers in from Cornell as assist. prof. of Spanish. **Willis J. Burner** goes on leave to Ohio State to complete work for the doctorate.

MONTANA

U. of Mont.—**Cecile Sughrue** transfers in from the Dodge City High School as inst. in Rom. lang. **Elsie Eminger**, M. A. Wis., transfers in as instructor in Rom. lang. **Rudolf Hoffman** goes on leave for one year to study at the Sorbonne.

NEBRASKA

Hastings.—**Clara Altman**, prof. of French, and **Dorothy Buck**, inst. in French, both go on leave of absence for the ensuing year, the former to Columbia, the latter to Stanford.

U. of Neb.—**George P. Borglum** goes to the U. of Minn. as inst. in Rom. lang.

NEW HAMPSHIRE

Dartmouth.—**Eugene Francis Clark**, prof. of German and secretary of the college, goes on leave for the year 1928-29.

U. of H. H.—**Frank A. Russo**, Spanish dept., goes on leave to Spain and Italy for one year.

NEW JERSEY

Rutgers.—**J. Moreno-Lacalle** transfers in from Middlebury as visiting prof. of Spanish for the year 1928-29. **Marguerite Lentz** transfers in from Penn. State as inst. in Rom. lang. **Erich Hofacker** transfers in from Yale as inst. in German. **Charles H. Gunther** transfers in from Worcester Academy as instructor in German.

NEW YORK

Hobart.—**J. Anglin Ramsey** transfers in from the U. of Ill. as inst. in Rom. lang. **Antonio L. Mezzacappa**, inst. in Rom. lang., goes on leave for 1928-29 to do graduate work at Harvard.

St. Lawrence.—**Elizabeth Moore** transfers in from Converse College as inst. in French and Spanish.

Hunter.—**Werner Neuse** transfers in from the U. of Wis. as inst. in German. **Léonie Villard** transfers in from the U. of Lyons, France, as visiting prof. of French. **Yves-Marie Berthelot** goes on leave to France for one year. **Auguste Viatte** goes on leave to the Orient for six months.

N. Y. U.—**Laurence Skinner** transfers in from Miami as inst. in French. **Eduard Prokosch** devotes his full time to N. Y. U. as prof. of German.

Cornell.—**Harold G. Carlson** goes to the U. of Vt. as inst. in German. **Paul P. Rogers** goes to the U. of Mo. as asst. prof. of Spanish.

Columbia.—**Clifford S. Parker** goes to the U. of Me. as prof. of French.

C. C. N. Y.—**Jean Gontard** goes to the U. of Cal. at Los Angeles to lecture on contemporary French literature.

NORTH CAROLINA

Greensboro.—**R. T. Dunstan** transfers in from the U. of Wis. as prof. of French.

Duke.—**Grover Rumford** transfers in from Columbia for the second term as inst. in French. **F. A. G. Cowper**, prof. of Rom. lang., goes on leave to Paris for the second term 1928-29.

N. C. C. W.—**Louise Kraus** transfers in from State Normal School, Dickinson, N. D., as asst. prof. of German and French. **Frances Arnold** transfers in from the U. of Ill. as asst. prof. of Spanish. **Gladys Thompson** transfers in from Middlebury as asst. prof. of Spanish. **Nettie T. Moore** resigns to be at home in Lynchburg, Va. **Cameron D. Ebaugh** goes on leave for one year at Middlebury to take the place of **J. Moreno-Lacalle**, who is to be at Rutgers. **W. I. Crowley** goes to Indiana U. as inst. in Spanish.

OHIO

Ohio U.—**Russell Dick**, formerly of the U. of Ind., transfers in as asst. prof. of French. **Victor Whitehouse** is on leave of absence for the period 1927–29, doing graduate work at Harvard. **Gerald Wilkinson** returns from a two year period of study at Harvard.

Miami.—**Jacques Breitenbucher** transfers in from Oliver College, Mich., as asst. prof. of German. **W. M. Miller** transfers in from Flat River Junior College, Mo., as asst. prof. of Rom. lang. **Glenn Barr** transfers in from Oberlin as asst. prof. of Spanish. **Thos. McKnight** goes to the U. of Ala. as director of publicity. **Laurence Skinner** goes to N. Y. U. as inst. in French. **Don L. Demorest**, holder of American Field Service Fellowship for 1927–28, has had his tenure extended to include the year 1928–29.

Baldwin-Wallace. **Sam L. Greenwood** transfers in from Missouri Valley College as asst. prof. of mod. lang., after a summer at the Alliance Française in Paris.

Oberlin.—**E. H. Wilkins**, president, goes to the U. of Chicago for the first quarter of 1929 as visiting prof. of Italian. **W. H. Boyers** transfers in from the U. of Chicago as inst. in Rom. lang. **Glenn Barr** goes to Miami as asst. prof. of Spanish.

Ohio Wesleyan.—**Fred Gerstung** transfers in from the U. of Minn. as inst. in German. **John C. Blankenagel**, prof. of German, goes to Europe on leave for 1928–29.

Mount Union.—**Elizabeth Lichty** transfers in from Iowa Wesleyan as asst. prof. of Rom. lang. **Edward C. Ramette** transfers in from Colby as prof. of Rom. lang.

Adelbert.—**Hugo K. Polt** transfers in from the U. of Wis. as inst. in German.

Lake Erie College.—**Louise Rodenbaeck** transfers in from Knox College as professor of mod. lang.

Marietta.—**Mrs. Clara S. Wolfe** transfers in from Ohio State U. as inst. in French. **Chas. F. Barnason** transfers in from Waynesburg College as asst. prof. of German.

OKLAHOMA

U. of Okla.—**L. E. Winfrey** transfers in from Hendrix College, Ark., as prof. of Rom. lang.

OREGON

U. of Ore.—**Arnold H. Rowbotham** transfers in from the U. of Cal. as asst. prof. of Rom. lang. **J. R. Wadsworth** goes on leave for one year to take part in the college cruise of the "Ryndam" as inst. in Spanish.

PENNSYLVANIA

Dickinson. **Mary B. Taintor** transfers in from Ripon as assoc. prof. of Rom. lang. **Hazel J. Bullock** resigns to travel and study in Europe.

Lehigh.—**L. H. Turk** goes to De Pauw as inst. in Rom. lang.

Wilson College.—**Cecelia V. Sargent**, asst. prof. of Spanish, goes on leave for one year to study at Columbia.

Susquehanna U.—**Frances Ryman** transfers in from Smith College and Columbia as inst. in French. **Evelyn Allison** returns in September from a semester at Columbia.

Allegheny.—**Anna Schafheitlin** transfers in from Albion College, Mich., as head of the German dept. **Grace M. Bacon** returns to Mt. Holyoke after a leave of absence of three years. **Mary E. Thompson**, M. A. Iowa, transfers in as inst. in French and Italian.

State College.—**Marguerite Lentz** goes to Rutgers as inst. in French. **J. W. Fosa** goes for a year to Yale. **I. L. Foster** returns in Sept. after a semester's leave in Europe. **G. B. Roessing** goes to the La. State U. as inst. in Rom. lang.

Swarthmore.—**Margaret Pitkin**, Ph.D. Chicago, is appointed inst. in French.

Bryn Mawr.—**G. F. Mezger** transfers in from Harvard as assoc. prof. of German. **Eduard Prokosch** transfers entirely to N. Y. U. as prof. of German.

U. of Penn.—**Philip E. Douglas** goes to the U. of S. C. as assoc. prof. of Rom. lang.

Washington and Jefferson.—**Felix Wittmer** transfers in from the U. of Ill. as asst. prof. of German.

Pittsburgh.—**Maurice Kendall** transfers in from Indiana U. as inst. in Spanish. **Nelson H. Graham** transfers in from the U. of Chicago graduate school as inst. in Rom. lang.

Waynesburg College.—**Chas F. Barnason** goes to Marietta as asst. prof. of German.

RHODE ISLAND

Brown.—**William L. Fichter** transfers in from the U. of Minn. as assoc. prof. of Spanish. **Alfonso de Salvio** transfers in from

Northwestern as prof. of Italian. **Rudolph Altrocchi** goes to the U. of Cal. as prof. and head of the department of Italian. **Horatio Smith** goes on leave to France for the first semester 1928-29. **Cecil Lewis** transfers in from the U. of Wis. as inst. in German. **Paul De Cicco** transfers in as inst. in Italian.

SOUTH CAROLINA

U. of S. C.—**Philip E. Douglas** transfers in from the U. of Penn. graduate school as assoc. prof. of Rom. lang. **J. V. McCall** goes to Austin College, Texas, as head of the Spanish dept.

Columbia.—**Sue Ellen Morton** goes to Wesleyan College, Ga., as inst. in French.

Winthrop.—**Mathilde Beniamin** transfers in from Berea, Ky., as inst. in French.

Converse.—**Elizabeth Moore** goes to St. Lawrence, N. Y., as inst. in French and Spanish.

SOUTH DAKOTA

Dakota Wesleyan.—**Mrs. Tatiana Vacquier** transfers in from the U. of Wis. as prof. of French and German.

TENNESSEE

U. of Chattanooga.—**Sophie Bachofen** transfers in from Allegheny as assoc. prof. of French. **Katherine Raht** transfers in from Bryn Mawr Prep. S. as inst. in French. **Maxwell A. Smith** goes on leave to the U. of Cal. at Los Angeles for 1928-29.

Vanderbilt.—**Paul Manchester** transfers in from the Colorado State Teachers College as asst. prof. of Spanish.

U. of Tenn.—**John L. Kind**, formerly at the U. of Wis., transfers in as head of the German dept.

TEXAS

U. of Texas.—**M. I. Smith** transfers in from the State Teachers College at San Marcos as inst. in French. **M. S. Carson** transfers in from the U. of Minn. as inst. in French. **A. Torres-Rioseco** goes to the U. of Cal. as assoc. prof. of Spanish. **C. A. Swanson** and **A. B. Swanson** both go on leave to the U. of Chicago for one semester. **C. M. Montgomery** goes on leave to the U. of Penn. for one year. **A. Solalinde** transfers in from the U. of Wis. for the first semester 1928-29 as visiting prof. of Spanish.

Abilene Christian College.—**Mrs. Lola C. North**, M.A. Simmons, transfers in as inst. in Spanish.

Simmons.—**Charles L. Scanlon** goes to Marquette as inst. in French.

Baylor College.—**Thos. P. Cobb** transfers in from the U. of Ill. as asst. prof. and head of Spanish dept. **Elizabeth Hutchins** gives up the headship of the Spanish dept. to be head of the Latin dept. at Blue Mountain College, Miss.

Austin College.—**J. V. McCall** transfers in from the U. of S. C. as head of the Spanish dept.

UTAH

U. of Utah.—**John L. Ballif** transfers in from the U. of Chicago as asst. prof. of French. **W. T. Runzler**, assoc. prof. of German, goes on leave to Germany for 1928-29.

VERMONT

U. of Vt.—**R. F. Doane**, inst. in French, returns after a prolonged absence due to illness. **Harold G. Carlson** transfers in from the Cornell graduate school as inst. in German. **Nils G. Sahlin** transfers in from the Yale graduate school as inst. in German. **F. D. Carpenter**, prof. of German, goes on leave for the year 1928-29.

Middlebury.—**Julián Moreno-Lacalle**, prof. of Spanish, goes to Rutgers for one year. His place will be taken by **Cameron D. Ebaugh** of the N. C. C. W. **Gladys Thompson** transfers out to the N. C. C. W. as asst. prof. of Spanish.

VIRGINIA

Sweet Briar.—**Josephine de Boer** transfers in from Greenbrier College, W. Va., as assoc. prof. of mod. lang. **Frances B. Russell** will study abroad during the coming year.

U. of Va.—**Joy Wood** goes to Indiana U. as inst. in French.

WASHINGTON

State College.—**J. H. Nunemaker** transfers in from the U. of Wis. as prof. of Spanish and head of the department.

WEST VIRGINIA

Greenbrier.—**Josephine de Boer** goes to Sweet Briar College, Va., as assoc. prof. of mod. lang.

WISCONSIN

U. of Wis.—**Georges Lemaitre** transfers in from King's College, Halifax, as lecturer in French. **Joaquín Ortega** returns from two years' study in Spain. **Anne-Marie Bodensieck** goes to Wichita, Kan., as asst. prof. of Spanish in place of **S. A. Wofsy**, who goes to Europe for one year as incumbent of the Markham Traveling Fellowship. **Nicholas Magaro** goes to the U. of Fla. as inst. in Spanish. **H. F. Bradley, Jr.**, goes on leave for the year

1928-29, which he will spend abroad. **A. G. Solalinde** goes to the U. of Tex. for the first semester, 1928-29, and thereafter to Europe as holder of a Guggenheim fellowship. **Casimir D. Zdanowicz** goes on leave of absence for the year 1928-29, which he will spend in France. **Ewald P. Appelt** transfers in from the U. of Ind. as inst. in German. **Stella M. Hinz** returns from a year abroad as holder of the Markham Traveling Fellowship. **Paula M. Kittel** transfers in from the State Teachers College, Valley City, N. D., as inst. in German. **Hans Naumann** comes for the first semester, 1928-29, from the University of Frankfurt, Germany, as prof. of German and holder of the Carl Schurz Memorial Professorship. **Werner Neuse** transfers to Hunter as inst. in German. **Hugo K. Polt** goes to Adelbert College as inst. in German. **John P. Wenninger** goes to Ohio State as inst. in German. **Cecil Lewis** goes to Brown as inst. in German. **H. O. Lyte** goes to the U. of Iowa as asst. prof. of German. **C. E. Young** transfers in from the U. of Iowa to the Milwaukee branch of the extension division as prof. of French. **Meta Steinfert** transfers from the State Teachers College at Milwaukee to the same division as asst. prof. of Spanish. **Margaret Landwehr** goes to Hillsdale College, Mich., as assoc. prof. of German. **Mrs. Tatiana Vacquier** goes to Dakota Wesleyan, S. D., as prof. of French and German. **E. A. Phillipson** transfers in from the U. of Cologne, Germany, as exchange inst. in German. **Martha Schreiber** goes to Mills College as asst. prof. of German. **John L. Kind**, formerly of the German dept., goes to the U. of Tenn. as head of the dept. of German. **J. H. Nunemaker** goes to the State College of Washington at Pullman as prof. of Spanish and head of the Spanish dept.

Lawrence.—**John M. Sullivan** transfers in from Bates as inst. in Rom. lang. **Elizabeth McConkey** goes on a year's leave for graduate study at the University of Chicago. **G. C. Cast** returns from a semester in Europe.

Marquette.—**Charles L. Scanlon** transfers in from Simmons College as inst. in French. **Jos. M. Carrière** goes to Harvard as inst. in French.

Ripon.—**Mary B. Taintor** goes to Dickinson as assoc. prof. of Rom. lang.

WYOMING

U. of Wyo.—**Frances Rigdon** transfers in from La Progresiva, Cárdenas, Cuba, and **Frank MacRavey** from Syracuse, both as inst. in Rom. lang. **Crete Wood** goes on leave to France and Spain for 1928-29.

Holders of foreign fellowships for 1928-29 include the following: *Guggenheim fellowships*—**C. E. Kany**, Spanish, U. of Cal., studying in Madrid the unedited works of Ramon de la Cruz, and

other materials, in the preparation of a book to be entitled "Life in Madrid during the second half of the XVIIIth century;" **Edith Philips**, French, Goucher, studying the Quaker and Quaker ideas in French literature, with particular reference to the eighteenth century; **A. G. Solalinde**, Spanish, U. of Wis., examining and classifying the MSS of Parts II-VI of the *General Estoria* written by order of Alfonso X, and investigating the Latin culture reflected in that work. *American Field Service Fellowships*—**W. T. Bandy, Jr.**, French, U. of Ill., working under Baldensperger on "L'évolution de la critique Baudelairienne;" **William L. Crain**, Romance, Lehigh, working on Balzac, especially on a critical edition of *Sur Catherine de Médicis*; **D. L. Demorest**, Romance, Miami, working on the imagery in Flaubert's works. *Franco-American Scholarships*.—**Clarice Aldridge**, French, Okla. A. and M. College, studying in Paris; **Annie Allen**, French, Greenwich Academy, studying at Bordeaux; **A. D. Gibson**, French, Burlington High School, studying at Toulouse; **Grace Johnson**, French, Lancaster H. S., studying at Lyon; **Sarah Rogers**, French, Coker College, studying at Lyon. In addition there are many awards to undergraduate and graduate students.

PUBLICATIONS

The questionnaire above referred to in the section on Personalia also asked for titles of publications other than textbooks which had appeared within the year. The following list embraces the information furnished in response to that inquiry. It is doubtless not complete, but may be of sufficient interest to justify its publication. Only titles were included here which seemed to bear some relation to the interests of readers of this journal, and which would not normally be included in our annual bibliography of methodology.

- Dillingham, Louise. The creative imagination of Théophile Gautier. Psychological Review Co.
 Rudwin, M. Romantisme et Satanisme. Les Belles Lettres.
 Luna, Juan de. Segunda parte de la vida de Lazarillo de Tormes. Critical edition by E. R. Sims., U. of Texas Press.
 Northup, G. T. El cuento de Tristán de Leonis. U. of Chicago Press.
 Dargan, E. P. and Nitze, W. A. History of French literature (revised ed.) Holt.
 Norman, Hilda L. Swindlers and rogues in French drama. U. of Chicago Press.
 Atkinson, Geoffroy. La littérature géographique de la renaissance. Picard, Paris, 1927.
 Leuchs, F. A. H. A history of the German theater in New York, 1830-72. Columbia University Press.
 Cambiaire, C. P. The influence of Edgar Allan Poe in France, Stechert, Paris.

- Fleurs d'Amérique (poems in English, French, Spanish). Messein, Paris.
- Evans, David Owen. Le drame moderne à l'époque romantique. Budry, Paris.
- Morgan, B. Q. The German mind. (Columbia course in literature.) U. S. Pub. Ass'n.
- Dexter, Elise F. Miracula sanctae Mariae. (Edition of an early MS contained in the U. of Chicago lib.) U. of Wis. Studies.
- Roedder, E. C. Das südwestdeutsche Reichsdorf in Vergangenheit und Gegenwart. Schauenburg, Lahr i. B.
- Schinz, Albert. La pensée religieuse de Rousseau et ses récents interprètes. Alcan, Paris.
- Viatte, Auguste. Les sources occultes du romantisme; illuminisme, théosophie (1770-1820). Bibl. de la Revue de litt. comparée.
- Villard, Léonie. Le théâtre en Amérique, des origines à 1914.
- Le théâtre en Amérique de 1914 à l'heure actuelle. Boivin, Paris.

Among the Periodicals

The technique of translation is the chief interest of an article by A. S. C. Barnard in the *London Journal of Education* for August, "On Latin translation." The writer gives sensible suggestions as to what to strive for in classroom translation.

"Interchange of teachers" by C. R. Parker in the same issue discusses the relatively easy interchange with the British dominions and the United States, also the more difficult exchange with France, Germany, and other countries of non-English speech. In 1925-26, it appears, 49 English teachers, 11 men, 38 women, took posts in France, and 55 French teachers, 18 men, 37 women, were in England. The teachers profit, candidly remarks the writer, but do the schools? Not as much, he admits. Also he considers the difficulties occasioned by differences in the salary levels and standard of living. In this connection, we read elsewhere that the British League of Empire has arranged the exchange of 1314 teachers to and from the Dominions since 1914. What impedes the French exchange, we are told, is the fact that the French teacher has not enough salary to maintain himself in England; and for the same reason attendance of foreign students at British universities is limited. The League is at work on the problem of remitting tuition fees or having them paid for the foreign student. —Again in this connection, we read that M. Desclos, asst. director of the national university office at Paris, reports that for every 7 French children (ages 14-18) who want to go to England, only one English child wants to go to France; the latest figures are 350 and 50 respectively. Capt. B. S. Townroe, sec. of the Assoc. France

Grande Bretagne in London, says that English people are too insular, especially as regards their language, to appreciate the value of this exchange; they miss their solid breakfast and their tea; and they are in general less adaptable. The French pupils, on the other hand, have a keener intellectual curiosity and are avid for the novel and profitable experience.

"The gramophone and the school. Its use in the teaching of modern languages." by A. F. Burdett appears in the *London Journal of Education* for July and August. The writer is extremely sceptical of the language "courses" presented on graphophone records, but advocates the use of those records which give masterpieces of foreign literature as spoken by eminent actors or readers. Especially useful for the teaching of intonation and rhythm of foreign languages, these records actually provide something which very many classrooms lack, even though in charge of competent teachers.

"Life in French training colleges" is interestingly described by M. M. Pearman in the *London Journal of Education* for February last.

French books for children are briefly discussed by Mrs. A. Hutton Radice in the *Education Outlook* for April, where she sings the praises of Bécassine and Rimousset.

"Thomas Mann's treatment of the marked man" is analyzed by Arthur Burkhard in the **Publications of the Modern Language Association** for June. The writer points out how insistently the abnormal, outstanding individual—i.e. Mann himself—recurs in the earlier works, and traces the gradual change in Mann's attitude toward the problem of the unusual person as reflected in his works.

Current or recent articles of possible interest to modern language teachers include the following:

France.—East and west in recent French literature. By H. Peyre. *Dial* 84: 377. May.—New tendencies in France. By R. Lalou. *Nation* 126: 565. May 16.—Paris letter. By P. Morand. *Dial* 84: 141, 505. Feb., June.—Predestined dramatist. By W. H. Scheifley. *North Amer.* 225: 742. June.—Voyage of discovery. By C. E. Laughlin. *il. Delineator* 112: 18. May.

Germany.—Germany and the future. By H. P. Greenwood. *Contemp.* 133: 455. April.—Germany peaceful and republican. By F. H. Simonds. *Review of Reviews* 77: 383. April.—New Germany. By E. Jäckh. *bibliog. Internat. Concil.* 238: 139. March.—On the German spirit of today. By J. L. Mayer. *Scribners* 83: 755. June.—Cook's tour of Germany. *il. Sat. Eve. Post.* 200: 37. Mar. 31.—Sport in Germany. Anon. *Living Age* 334: 647. April.

Italy.—Novels of Grazia Deledda. By L. Collison-Morley. Edin. R. 247: 353. April.—Italian letter. By R. Piccoli. Dial 84: 425. May.—Holidays among the hill towns of Umbria and Tuscany. By P. Wilstach. il. map. Nat. Geog. Mag. 53: 401. April.—Man and nature paint Italian scenes in prodigal colors: autochromes. By H. Hildenbrand. Nat. Geog. Mag. 53: 433. April.—Onward to Italy, and England. By C. E. Laughlin. il. Delin. 112: 30. June.—Youth and the old world. By J. W. Wise. Century 115: 601, 704. March, April.

Spain and Spanish America.—Cultural peaks in contemporary South America. By J. A. Mackay. Bul. Pan Amer. Union 62: 475. May.—To Bogota and back by air. C. A. Lindbergh. il. map Nat. Geog. Mag. 53: 529. May.—Cervantes' house: Esquivias. Tr. by K. Lush. Azorín. Dial 84: 372. May.—Impressions of Spain. By G. Rageot. Living Age 334: 446. March.—Over the hills to Spain. By S. Toksvig. il. Forum 79: 587. April.—Main street in provincial Spain. By V. S. Pritchett. il. Travel 50: 7. Mar.—Spanish-American literature. By F. B. Luquiens. Yale Review n s 17: 538. April.

Miscellaneous. Contemporary Cervantes scholarship. By Ig. González-Llubera. Bull. of Span. studies. April.—Algunas novelas Españolas recientes. By César Barja. *ibid.*—Desde Madrid. Las reformas de enseñanza in la Asamblea. *Anon. ibid.*—Spanish in the school library. By H. Rigby and F. B. Witham. *ibid.*—Hispanists past and present: Ramón Menéndez Pidal. By E. Allison Peers. *ibid.* July.—French and German books on Spain. *Anon. ibid.*—The Ibsenian villain in Sudermann's *Heimat*. By Adolf E. Zucker. Germanic Rev. July.—Gestalt und problem des toren in Hugo von Hofmannsthals werk. By Ernst Feise. *ibid.*—American bibliog. of Germanic lang. and lit. Jan.—Mar. 1928. By H. G. Wendt. *ibid.*—Chateaubriand's contribution to French philhellenism. By Emile Malakis. Mod. Philol. August.

Foreign Notes

Pupil exchange continues to make headway in spite of difficulties. This summer 60 French pupils were in Germany for a month, and the same number of German pupils were in France. There were many more French applications than German.—A still livelier exchange is taking place between Germany and the northern countries. In 1925, 200 Swedish pupils participated in such an exchange; in 1927, with Finland included, the total number had risen to 800; this summer, i.e. 1928, with Norway and

Denmark participating, it was estimated that some 1500 pupils would be involved. In these cases too the visits last one month, pupils being housed in homes of equal social and educational standing to their own.

The **University City in Paris** has received a donation of two millions from John D. Rockefeller, Jr., for the construction and development of a central building, as already discussed in these pages. This donation, with an added sum of about \$60,000 per year for three years, will enable the sponsors of the French plan to carry out their ambitious scheme almost immediately, namely that of having a building where students of all nations can have a common meeting-place and clearing-house for their cultural and intellectual life.

Instruction in German for foreigners at the University of Berlin this summer enrolled some 300 students from 35 nations, among them many Americans. The teaching staff included Carl F. Schreiber of Yale, M. Delmanzo of Columbia, and A. Busse of Hunter College.

Italian children must be educated in Italy, whether their parents reside in Italy or not, according to an order issued by Piero Parini, sec. gen. of the Foreign Fascist organization. Parents who do not comply will be expelled from the Fascist party.

The **Mexican summer school** enrolled nearly 300 American students this year, about 90% of them being women. Especially popular were the lectures on Aztec literature by John H. Cernyn, and those on Mexican folklore by Fernando Ramirez de Aguilar.

Language Eurythmics, as practised in Great Britain by Miss Mona Swann, were demonstrated last June and reported on in the London Journal of Education. The chief methods employed are: (1) training in understanding the order-elements of language; (2) choral speech-training; (3) interpretation by group-speech allied to group movement; (4) improvisation with or without movement. The demonstration is said to have had a considerable measure of success.

The **MS of the "Nouvelle Héloïse,"** bound in fine Morocco leather, 19×13.5 cm., two volumes of 994 pp., dated June 1, 1760, and beautifully written in Rousseau's own hand, has come to light. It belonged to the estate of Henry Seymour, who lived during the Napoleonic era and who wrote on it in his own hand: "I bought this MS of the Nouvelle Héloïse from the widow of J. J. Rousseau in the year 1810 or 1811."

Victor Hugo's literary remains have now been transferred in their voluminous entirety to the Bibliothèque Nationale, where they will first be inventoried, after which they will be accessible to students.

The **grand prize** (5000 fr.) of the **Swiss Schiller Foundation** was awarded unanimously to the poet Francesco Chiesa, a native of the Italian-speaking district of Switzerland known as Tessin or Ticino. The prize is to be formally tendered to the recipient this fall with appropriate ceremonies.

The **Jugendpreis deutscher Erzähler** (10000 Mk.) went to Walter Meckauer for his novel "Die Bücher des Kaisers Wutai."

Deaths announced from abroad include the following:

François de Curel, age 74, died in Paris of heart failure while sitting at his desk. He was one of the most prominent French dramatists, being especially successful with the thesis-play: "La figurante," "L'envers d'une Sainte," "Les fossiles," "L'amour brode," "Danse devant le miroir."—**Heinrich Federer** died on April 29 in Zürich at the age of 61, his heart giving out after an operation for appendicitis. He was one of the leading Swiss novelists; notable examples of his work are: "Berge und Menschen," "Jungfer Theres," "Lachweiler Geschichten," "Umbische Geschichten," and "Papst und Kaiser im Dorf." The last-named, perhaps his most important work, brought him the Gottfried Keller prize.—**Ida Boy-Ed**, German novelist, died on the 13th of May at Travemünde in her 76th year. The best of her 50 odd novels treat of Hanseatic problems: "Ein königlicher Kaufmann," "Stille Helden," "Vor der Ehe."

Correspondence*

To the Editor of THE MODERN LANGUAGE JOURNAL:

CONDITIONS IN QUEBEC

May I be allowed to call attention to certain statements appearing in the current number (April 1928) of THE MODERN LANGUAGE JOURNAL in an article by Mr. Frederic D. Cheydleur entitled "Results and Significance of the New Type of Modern Language Test." The statements are as follows:

"It must be borne in mind that in the Quebec system, where the Direct Method is employed, French is begun in grades three or four and continues up through the high school course. Hence, the tables for the French work in three high schools in this province signify $\frac{1}{2}$ year, 1 year, etc., in addition to the four or five years in the primary schools."

And in the same paragraph:

*The Editors welcome short communications on topics of interest to teachers of modern foreign languages. Please send such items to the Managing Editor.

"Remembering, therefore, that the students in Quebec have an advantage of four or five years in the study of French over the other Canadian schools and the United States schools, it is found . . . etc."

These statements, and certain tabulated records of pupils' achievement in French *written* tests are used to show "that students taught by the Direct Method made a decidedly poorer record in grammar achievement than those trained by various other methods."

As the data for Quebec were obtained mainly from tests given to classes under my supervision in the schools of Montreal, I feel that it is my duty to call attention to the misleading character of the statements.

The French work done in our schools, following the definite regulations of our educational authorities, is mainly aural and oral. The time allowance for sight and written French must not exceed one third of the total time given to the subject. In classes where the total number of hours of French in one school year (200 days) amounts to 66 hours, the regulations call for 22 hours of sight and written work. The time given to *written grammar exercises* is therefore much less than 22 hours a year. Moreover, pupils in first year French (average age 8-9) are not allowed any time whatever for written work.

We see therefore that the so-called "advantage of four or five years" credited to the "students" of Quebec, dwindles down to an aggregate (for the whole elementary school period) of less than 88 hours concerned with written grammar exercises.

If the time given to sight and written French, in high schools outside Quebec, amounts to 100 hours for one school year, it is still greater than our "four or five years."

Moreover, the average age of our elementary pupils is 10-11 against an average of 14-15 for high school grades.

In measuring proficiency, it is usual to take into consideration such factors as age, time and objective. Twenty hours work with a child of 10 should not be considered equivalent to 100 hours work with a pupil of 15. The efficiency of an old method cannot be measured by a written test, even of the "new" type. The value of the Direct Method in oral work should not be questioned because the results in written (a mere by-product) appear inadequate.

Our pupils' main work and main tests are concerned with aural and oral French. These cover: aural comprehension, oral composition, oral grammar, and phonetic accuracy.

The investigations of modern language experts have not yet covered the question of correlation between oral and written work. It may be that no such correlation exists.

Some of our pupils do well in oral work and badly in written. We could easily obtain better results in written by neglecting the oral. Why should we lower our ideals? Let those who have chosen the easier task submit to our oral tests; we shall then hear less about comparative results and more about the validity of tests.

FRANK R. ROBERT

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RUSO'S GRAMMAR AGAIN

To the Editor of THE MODERN LANGUAGE JOURNAL:

To judge by the correspondence that has appeared in THE MODERN LANGUAGE JOURNAL regarding Professor Russo's Italian Grammar it would seem that those of us who are using the book in our classes are agreed that Professor Russo has provided us with an excellent text.

Mr. Domenico Vittorini in the November number and Mr. Chandler B. Beall in the March number of the JOURNAL have made some valuable suggestions, in anticipation of a second edition of the book, though it is not quite plain to what Mr. Beall has reference when he writes near the end of his communication: "In describing the use of the 'idiomatic present' (p. 173), some mention might be made of the expressions 'da-', 'e(sono)-che,' etc., which usually accompany it." On the page mentioned at paragraph 124, are found *three* sentences to illustrate the use of the expressions that Mr. Beall says are lacking.

However, the attention of the author ought to be called to his translation of the last example in this paragraph. He gives as the English equivalent of "Siamo stati un anno in Italia"—"We have been in Italy one year" and he adds in parenthesis, "we are not there now, hence the present perfect."

The present perfect tense may be used that way in Italian and in other languages, but in English, "we have been in Italy one year" implies that we are still in Italy. The present perfect tense can not be used for the preterit in English as it is in French, Italian, or German. The translation of Mr. Russo's sentence should read in English—"We *were* in Italy one year." This means that we are no longer there. The author has used the tense correctly in his other two examples in the same section.

In view of the fact that "rimanere" does not appear in the list of verbs that form the perfect tenses with "essere," page 190, would it not be well to note this at paragraph 260, page 277?

No doubt the second edition will make the necessary corrections.

AUGUST ODEBRECHT

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WHAT IS UNIVERSAL AND PERMANENT IN
CONTEMPORARY LITERATURE?

To the Editor of the *Modern Language Journal*:

Your May 1928 symposium upon the question of teaching contemporary literature in the foreign language is of the most intense interest to all foreign language teachers who have the survival of their craft at heart. The points of view brought out are varied and valuable. I am gratified that there is no vital difference of opinion as to the desirability of teaching contemporary literature; the only argument seems to be *when* to teach it, and here plenty of individual opinion enters.

I wish for a moment to discuss a more general phase of this problem. In your first citation a view-point is expressed which I believe to be wide-spread in academic circles, though equally I believe it to be untenable. Professor Armstrong here emphasizes

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"the difficulty of segregating from so near a view-point the ephemeral from the permanent and of making analyses wherein the universal shall have its proper place." I am sincerely glad that Professor Armstrong feels such faith in the ability of posterity to determine this *summum bonum* of literature, though I fear it is largely Professor Armstrong's well-known good nature which speaks thus. It is of course pleasant to assume that there is a permanent and a universal in literature, and that by the natural settling process of time these indwelling values are brought out. Yet it is a bold assumption, and one which calls for as much faith as does the belief in any other miracle.

Just where shall we start looking for this universal and permanent? If we say that Shakespeare and Corneille are appropriate examples—and if they are not, who is?—then what portion of Shakespeare and what part of Corneille do we mean? Are we to assume the universality of such scenes as that of the philosophical grave-diggers in *Hamlet*, a scene which has always outraged the French classicists and which can hardly be justified on grounds of good taste? If we leave out such scenes, then we must begin to prune our Shakespeare, take a little here and leave a little there; his universality disappears.

Perhaps we should choose rather such soliloquies as *To be or not to be*, and this is indeed much better. Even here irritating problems arise to question the principle of universality, as they do when we consider equally excellent passages from Corneille, Racine and Molière. First, there is the thought itself, and we must decide whether it possesses any appreciable universality. Then there is the language used to carry the thought, and the degree of its adequacy. There remains the verse and the problems of technical

construction. Finally, there is the comparative harmony with which all these elements are combined. My own experience is that in practically all instances one of these elements is stronger than another. The thought may be trivial, while the language carrying it is magnificent; the reader is then dulled to any real consciousness of the thought. Sometimes the verse is so skilfully constructed that it leaves a rhythm in our minds so that we call the work great without quite knowing why. Sometimes the only universality is mere common-placeness, like getting up, eating, and going to work. In art and in literature, as in the biological aspects of life, man is never free from his environment; there is always some sort of compromise between subjectivity and objectivity, idealism and utility, the theoretical and the pragmatic. Somewhere here universality and permanence becomes hopelessly diluted.

If I have spent all this time in pointing out a few reasons for considering universality little more than a pleasant academic fiction in such superlative authors as Shakespeare, Corneille, Racine and Molière, how much more simply I might have demonstrated the case for Madame de Staël, Marivaux, Smollett, little Boswell, and Alexander Pope! Would anyone maintain that they are all universal, or are some more universal than others? Here we land, in language at least, in a *reductio ad absurdum*.

Probably our tendency in teaching is to consider as permanent and universal what we ourselves like, or what the consensus of accumulated critical opinion considers of greatest value. We are all specialists, and we should be less than human if we did not consider as outstanding that which we have read with exceeding care—and defended against undergraduate attack—some forty or fifty times. But if we allow ourselves to be persuaded by such specious forces as those of our professional labors, we are renouncing judgment and logic in favor of a comfortable self-esteem, while if we merely follow the best critics, we are giving up our own right and responsibility for forming a good critical judgement.

Thus I have come to the belief that we can judge the literature around us quite as well as the literature of two or three centuries ago. If we have developed out literary sensibilities to the point of really judging any one literature, we can come very close to being able to judge and appreciate any other—and in this proposition I should put whatever universality there is in literary criticism. Briefly, if we cannot judge whether a book is good now, what reason have we for supposing that we can more accurately estimate a book of long ago?

We can leave all this as one more problem in literary valuation for posterity to solve if we will. It will have an answer ready, as it always does, and its answer may even be right. But those of us who love literature—any and all literature—will never be content to let posterity alone determine this literary *aeternum*. We must

have had it ourselves, and we must give our students every chance to know contemporary literature and life—of which they are a scintillant part—and we must train them to intelligent judgment of and participation in its multi-phased interrelations.

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Reviews

M. ROMERA-NAVARRO: *Historia de la literatura española*. Heath and Co., New York, 1928. XVIII+701 pp.

Upon first glancing at this new History of Spanish Literature, one is so enthused with it as to single it out at once as the very best manual of Spanish literature yet published. This first impression does not disappear as one examines the book in detail several weeks later. All in all, considering the difficulties of such an undertaking, one may safely say, I believe, that it is not only the best manual of Spanish literature yet written but also the best and handiest guide on Spanish literature for the graduate student whether in America or Europe. The book is not complete. No book or series of books could ever treat Spanish literature completely. But in the 700 pages of this book there is more real information on Spanish literature, more food for thought, and more unbiased evaluation of the outstanding works of the literature of Spain than in a dozen treatises that one might select from the best outstanding works on the subject. The work is primarily a book of information and facts. There is of course discussion, and the author does not hide his own ideas concerning the debatable subjects that he encounters, but there is everywhere a well balanced critical method of judgment.

Historia de la literatura española contains forty-six chapters that treat summarily the outstanding authors and genres of Spanish literature from the XII century to the present day: I, la raza y la lengua; II, Poesía épica (siglos XII y XIII); III, Poesía narrativa y lírica (siglos XII y XIII); IV, La prosa (siglos XII y XIII); V, Obras en prosa (siglo XIV); VI, El Arcipreste de Hita; VII, La poesía culta y la popular (siglos XV y XVI); VIII, La narración histórica; IX, Escritores didácticos (siglos XV y XVI); X, La novela (desde los orígenes hasta el siglo XVI); XI, Orígenes del teatro; XII, Caracteres generales (del siglo de Oro); XIII, Poesía lírica (primer período); XIX, Poesía mística; XV, Poesía histórica y narrativa; XVI, Prosa didáctica; XVII, Prosa mística; XVIII, Teatro anterior a lope de Vega; XIX, Novela de caballerías, pastoril e histórica; XX, La novela picaresca; XXI, Cervantes; XXII, Poesía lírica (segundo período); XXIII,

Quevedo; XXIV, Lope de Vega; XXV, Tirso de Molina; XXVI, Ruiz de Alarcón; XXVII, Dramáticos principales; XXVIII, Calderón de la Barca; XXIX, Prosistas del siglo XVII; XXX, Decadencia de las letras (siglo XVIII), Erudición y crítica; XXXI, Literatura dramática; XXXII, La prosa literaria; XXXIII, La poesía; XXXIV, Caracteres generales (de la literatura del siglo XIX, principios); XXXV, El romanticismo, teatro y poesía; XXXVI, La prosa del romanticismo; XXXVII, El teatro moderno; XXXVIII, La lírica moderna; XXXIX, La novela realista; XL, Los maestros de la novela, Pereda y Galdós; XLI, Novelistas principales; XLII, La erudición y la crítica en la segunda mitad del siglo XIX; XLIII, Los poetas (siglo XX); XLIV, Los dramaturgos (siglo XX); XLV, Los novelistas; XLVI, Ensayistas, críticos y eruditos.

The above enumeration of the various chapters of the book gives a very good idea of the subjects treated. The selections could hardly be improved upon and certainly one would be loath to criticise the incompleteness of some of the chapters, for the book, as a one-volume manual, could not be any longer than it actually is. Each chapter is followed by a very carefully selected bibliography, quite sufficient for the average graduate student and reader. In fact there is almost completeness in the general sense for the average investigator and scholar. The chapter on Cervantes has a bibliography of 77 items and the chapter on the modern drama (not the contemporary) has 43.

In general, the method of presentation of the author is direct and analytic, with a preliminary statement of facts and ideas, names, dates, general evaluation, etc., and this is then followed by an almost purely objective criticism based on personal opinion as well as on the generally accepted opinions of the great masters of Spanish literary criticism, Menéndez y Pelayo, Menéndez Pidal, Morel-Fatio, and others. One admires above all the objective method devoid of all attempt at brilliancy in style or smartness in statement. The author gives the impression of having studied very carefully and minutely the literature about which he writes, and the numerous citations are not only welcomed as first hand opinions from the authors themselves, but are additional proof of the purpose of the literary historian to allow the authors and writers to interpret themselves. As an example of this admirable method I might state that on pages 674-675 Romera-Navarro discusses Azorín as a critic, and instead of telling this and that about Azorín he cites him: "El teatro clásico castellano no tiene ningún interés," "*La vida es sueño* no pasa de ser un embrión," etc. In this way the student that has not read Azorín will learn at once from these statements that whatever else Azorín may be he is certainly either a bluffer or a poseur, without the necessity of Romera-Navarro writing a whole chapter to tell

it to us. The *observaciones generales* that head each chapter are ingenious, clear, and comprehensive. It is suprising to see how much of political and general cultural history the author has managed to put into these *observaciones*. As typical we might call attention to those of chapter VII that discuss the transition from the middle ages to the Rennaissance.

I believe that this *Historia de la literatura española* will undoubtedly be soon translated into English and French. I beg to end this brief review with a few suggestions that I hope Professor Romera-Navarro will take into consideration when a new edition of his book is published. I am aware of the fact that in some cases the points discussed are perhaps trivial and their solution is a matter of opinion and not of fact, but I am sure the author will receive them in the spirit in which I offer them to his consideration.

Chapter I. *España Romana*, §2, is too brief. Under §6 an important omission is the mention at least of the Xth century *Glosas silenses* and *Glosas emilianenses*.

Chapter II. In §2 the historical Cid might also be said to possess "algunos rasgos de generosidad e hidalguía." The statement on page 29 that Portuguese-Galician was "un idioma más adelantado que el castellano" does not agree with the conclusions of Menéndez Pidal, in *Orígenes del Español*, who believes that Castilian developed its characteristic phonology earlier than any other dialect of the peninsula.

Chapter IV. This chapter should be limited to the prose of Alfonso el Sabio, so admirably treated. A whole chapter is missing here, namely one that would give a brief account of the origins of the novel in the XII-XIII centuries. The *Sendebarr*, the *Calila y Dimna* and the *Disciplina Clericalis* are not even mentioned. This seems a serious omission.

Chapter V. The first sentence is infelicitous, for Juan Ruiz is one of the greatest writers of Spanish literature. The *Rimado de Palacio* is discussed under a chapter called *Obras en prosa*.

Chapter VI. A word on the *cántigas de serrana* of Juan Ruiz would be welcomed on page 55.

Chapter VII. On page 67 something should be said about Santillana's inability to master the metrical form of the *soneto al itálico modo*. On pages 75-82 *Los Romances* are too inadequately treated. This subject is the only one that is really not adequately presented. It should have a whole chapter with a brief discussion of the XVIth century *romanceros* and the general influence of the *romancero* on the formation of the national drama.

Chapter XIV. *Los nombres de Cristo* of Fray Luis de León is discussed under *Poesía mística*. It belongs with *Prosa mística* in chapter XVII.

Chapter XVIII. The founding of the national drama upon the initiative of Juan de la Cueva should be more extensively discussed.

Chapter XXV. The statement on page 344, a citation from Menéndez Pidal, is a little misleading, because as a matter of fact the Don Juan legend belongs to the general folklore of Europe. The legend may have undergone a special development in Spain, but is certainly not Sevillian in origin.

Chapter XXXVIII. The influence of Zola on Echegaray should be at least mentioned. It is manifested in such works as his trilogy *Como empieza y como acaba*, *Lo que no puede decirse*, and *Los dos curiosos impertinentes*.

Chapter XLII. The variety of the metres of Rubén Darío is a little exaggerated. Darío uses practically only traditional French and Spanish metres. He used and abused the French Alexandrine and his stops in mid-verse and violent overflows are only an imitation of the same effects in the French Parnassians and symbolists.

Chapter XLIII. A serious omission is a brief discussion of the poetic work of Marquina.

Chapter XLV. Six pages are given to a discussion of the novels of Blasco Ibáñez, the same space devoted to the master Galdós in chapter XL. Pérez de Ayala has a little over a page, Concha Espina a third of a page and Ricardo León is not even mentioned! On page 671 one can see that Romera-Navarra tries hard to say something in praise of Unamuno as a novelist, but fails. In the novels of Unamuno, "there is no action, no interest, . . ." The case for Unamuno the novelist seems utterly lost.

AURELIO M. ESPINOSA.

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JEAN GIRAUD, *L'Ecole Romantique Française*, Coll. Armand Colin, No. 100. Paris, A. Colin, 1927. 203 pp.

It is good to be able to speak of a volume that approaches a subject in literature with a note of enthusiasm; the bad humor to which we have been treated recently by our own critics, like Babbitt, Giese, Cerf, is evidently an American product, and it is old decrepit Europe which must teach us how to study authors for what is good in them and not throw them away for what may not be good: "C'est en admirateur convaincu et reconnaissant du romantisme que j'ai écrit les pages qu'on va lire" says the author. And he adopts as his starting point Lanson's definition: "Le romantisme en son principe n'est qu'un refus de vivre uniquement par l'intelligence, une affirmation que la poésie est une besoin de l'âme" (3). Moreover, he points out—what may not be useless—that in the famous sentence of Goethe: "J'appelle le classique le sain, et le romantisme le malade," what is aimed at is "le romantisme compromis par ses excès" (8).

One must admit, however, that the expectations raised are not always fulfilled. One does not feel that the various elements which combined to form what is called "romantisme" are presented so as to give one a feeling of unity; like the contemporaries of the romantics, M. Giraud gives up the idea of a definition; he quotes the duchesse de Duras, who said in 1824, "La définition du romantisme c'est d'être indéfinissable, c'est un genre indépendant qui prend les beautés où il les trouve, qui ne croit qu'à lui-même; c'est le protestantisme de la littérature. Aussi y-a-t-il bien des sectes" (8). . . . Thus we are left without ground to stand on. Ought we not to do a little better after a whole century of studies?

The body of the book offers in relatively very few pages a picture of romanticism as reflected in the most important works; one could not expect in so short a space much originality. And there is not much. In the chapter on the drama, however, the following idea is developed:

"Mais quand il (Hugo) affectait de substituer aux idées reçues des théories nouvelles, aux règles strictes de Boileau et de Laharpe "la liberté," il reprenait plus ou moins consciemment les "irrégularités" de nos maîtres du temps de Louis XIII, et de Corneille au premier chef. *Clitandre* avec son imbroglio si complexe, ses méprises, ses combats, son tintamarre, son romanesque semble un vrai mélodrame. *Le Cid*, bien chargé de matière, côtoie l'épopée, et par ses stances, le lyrisme. *Don Sanche* fait pressentir *Ruy-Blas*. . . ." (105).

As to the last chapter, "Les manifestations et l'influence du Romantisme," in which the author deals with Romanticism and religion (Lamennais), Romanticism and criticism (Sainte-Beuve), Romanticism and art (Géricault, Delacroix, etc.), its place would seem to be rather at the beginning of the book; not only because of considerations of dates, but because, after all, the romantic movement manifested itself first and spent itself first in these domains.

ALBERT SCHINZ

WILLIAM A. NITZE AND E. PRESTON DARGAN, *A History of French Literature from the earliest times to the present*. Revised edition. Holt, 1927. ix+818 pages.

For an appreciation of the first edition, the reader is referred to *Modern Philology*, Vol. XXI, 1923-24; pp. 215-220.

The revised edition has 770 pages of text as against 738. Very little material changes have been made before the last chapter. So our preferences remain the same for such treatment as the *Épopée courtoise*, *Roman Renard* and *Roman de la Rose*, *Marot*, *18th Century*, *History and Society*, and our reservations remain on the whole on Montaigne and Descartes; we still regret the severity towards Marivaux, and towards the unfinished *Légende des Siècles*—but here Mr. Dargan agrees with Mr. Giese against the world.

So we limit our remarks to the last chapter, the *Epilogue*, called *Pre-War Literature* in the first edition, and *The Twentieth Century* in the revised.

To give within 45 pages a sort of panoramic view of as wild a period as the first quarter of the 20th century in French literature is indeed not easy. Mr. Dargan has adopted the same method as before, namely to discuss at some length "some notable representatives of the period";—only, to Bergson, Romain Rolland, and Verhaeren have been added a few names, Claudel, Jules Romains, Duhamel, Proust, Valéry. Other prominent figures are brought in between, and all told, in harmonious groups (LeBraz, Le Goffic, Aicard—Bertrand, Myrriam Harry, Farrère—Chateaubriant, Bachelin—H. de Régnier, Colette Willy—etc.); at times one is a little disturbed; for instance in the case of Benda being placed before Gourmont, Gide and Maurras, but this is more a question of date than anything else.

Bergson is treated in a masterly fashion, so is Romain Rolland (with much equanimity); so is Verhaeren; so is Jules Romains; and so is even the puzzling Valéry in short space. Dargan has at times excellent formulas to summarize a situation; e.g., speaking of Claudel: His power and originality of talent "has functioned independently of an audience" (753); or, speaking of Duhamel: "he is Pascalian in upholding *l'intelligence du coeur*" (761); or, again of Paul Morand: "Morand's 'heady tales' achieve a sort of international steeple-chase, in which we are rushed rapidly from one capital to another" (768).

The pages on Proust are very penetrating; yet one may well wonder whether the theory is solid, that "the abiding value of his work lies in his revolutionary psychology" (764). His psychology does not seem to be anything else but the prolongation of the forty-year-old psychology of the association of ideas, worked out, at least in literature, more minutely than it had been done before—and also, at times, considerably more boringly than ever before. Dargan himself cannot help recalling Henry James, and a little further Stendhal (765) [and where is Taine?]. Moreover Dargan puts all the emphasis on the Proust method, and adds only by way of a sort of postscript a few lines about the philosophical significance of Proust's novels: "His characters lack consistency of conduct. Naturally, he is amoral and depicts vice without judging it. In a notable passage he argues that there seems to be no reason in this world for moral sanctions, for conscious idealism striving upwards" (767). Claudel is right in defining Proust's work "analysis of decomposition"—and if this is so, let us hope that with his hideous gallery of decayed people Proust will not keep on "revolutionizing the novel."

The bibliography is excellently brought up to date. Just a few remarks. The new edition of Cohen's *Mise en scène au Moyen-âge*

is not given. In connection with the history of the French novel in the 18th century, the most important book is now the first volume of Mornet's Edition of the *Nouvelle Héloïse*—which however is not mentioned on p. 788, but only on p. 790. Lemaitre's Rousseau is given with the mention "Penetrating and sympathetic";—*penetrating*, yes indeed; *sympathetic*, this is another matter; Lemaitre was one of the leaders of the anti-romantic movement of 20 years ago; he had for Rousseau the sympathy one has for a madman: "il l'embrasse pour mieux l'étouffer." In connection with 19th century drama, Hugh A. Smith's *Main Currents of Modern French Drama* has been overlooked. We do not like the derogatory appreciation of Amiel by Bopp given an asterisk while the more sober and after all more authoritative Bouvier "Introduction" to the 1923 edition of the *Journal Intime* is not as much as mentioned. We approve not mentioning Barry Cerf's book on *Anatole France*, because such fanatic slaughters take advantage of the readers' ignorance; but then why mention Brousson's *Anatole France en pantoufles*, which expresses the bad humor of a dismissed secretary; and why mention Giese's *V. Hugo?*—Let us add for readers of this review that it was unfortunately too late for the authors to include in their bibliography the remarkable *Histoire du Romantisme* by Souriau, ed. Spes 1927, in three volumes and at once rewarded with the Prix Broquette-Gonin by the French Academy.

ALBERT SCHINZ

ANDRÉ BILLY, *La Littérature Française Contemporaine*, Coll. A. Colin No. 95. 212 pages in 16°.

DANIEL MORNET, *Histoire de la Littérature et de la Pensée Françaises Contemporaines, 1870-1925*. Larousse, 1927. 263 pages in 12°.

These two books, issued almost simultaneously, reveal the endeavor, ten years after the war, to try to get an idea of where we are going in literature. We ought to begin to know by now; so thought Dargan and Nitze in issuing the revised edition of their book which has recently been reviewed and in which the important "revision" consisted in an attempt to make an "examen de conscience" of recent French literature.

The two little volumes end in conclusions almost identical even in words; anarchy there has been; anarchy there still is; but in spite of all, order and traditional qualities continue or will continue to prevail. Billy writes:

"Devant le spectacle tumultueux et contradictoire qu'offrent les lettres contemporaines, on est tenté au premier abord d'écrire le mot: anarchie. [Mais] il y a bien quelques chefs: un Maurras, évidemment, et d'autre part un André Gide. . . ." (205).

[And further: Poetry particularly seems menaced; even] "les poètes d'aujourd'hui écrivent plus volontiers en prose (Valéry, et Régnier). . . . Quel est le poète contemporain qui se sentirait le courage d'entreprendre l'équivalent d'une *Légende des Siècles*, ou même des *Poèmes Barbares*? . . . Chose singulière c'est à ce moment de quasistérilité poétique qu'éclate précisément la querelle de la *poésie pure*. . . . (207)

Mornet writes:

"Ainsi tout semble tomber dans l'outrance, la hâte, la dispersion, les combinaisons louches. Ce ne sont pas seulement des apparences. Il y a vraiment des réalités fâcheuses ou puériles. Il est bon de les dénoncer. *Mais* les réalités profondes sont meilleures que les apparences. . . . De tout cela la véritable littérature et l'art se sont toujours tirés à leur honneur. . . . La littérature reste beaucoup plus attachée qu'il ne semble à de fortes et saines traditions. . . ." (253)

If both books reflect deeply—and how could it be different?—this more or less chaotic state of affairs, both however will considerably help the reader; at least the reader who is already to a certain degree familiar with present day literature; for others there is a possibility that they will only be drifted more towards the open seas.

If one tries to compare the two books, one could characterize them thus: Billy tells his story, so to speak, more from the inside; he has lived in the midst of things; he will be found more lively perhaps. Mornet tells the story more from the outside; he is the professor watching from a distance, and acting as the umpire.

Billy relies more on objective presentation; he recalls a quantity of interesting little facts that were of importance in their day but have been crowded out of the memory of the average reader; but they are never unimportant facts, and enlighten things considerably for us. For instance, all the little "manifestes" of the late eighties are mentioned once more and render less enigmatic events of later years. But this very quality leads us to call attention to the great defect of the book; it would gain greatly in value if it were—like Mornet's—provided with an Index. In the meanwhile, Billy knows his way perfectly in the labyrinth of school; and little cenacles and coteries; he knows how to get out of its his chapter on poetry, e.g., ends with the pages in which he gives the outcome of the struggle: Paul Valéry, Paul Claudel, and Paul Fort are "les trois grands poètes en qui se résume tout l'effort lyrique français depuis le Symbolisme. Intellectualisme chez Paul Valéry, mysticisme chez Paul Claudel, ivresse des sens chez Paul Fort" (56 ff). And the conclusion for the two first ones is amusing or disconcerting; their endeavor for more "clarté"—which was their foremost purpose—has ended in more obscurity: "Paul Claudel, à force de s'exprimer avec le plus de clarté possible, n'a

plus été compris que de quelques uns, mésaventure dont a été victime de son côté Paul Valéry" (60). As to Paul Fort, it may well be that posterity will class him one of the first poets of our days.

Billy has a chapter on "Les Poétesses." There was an "explosion de poesie féminine in 1900" (especially Comtesse de Noailles and Lucie Delarue Madrus) . . . today there seems not to exist one woman of an original turn of mind in poetry.

The chapter on the novel is—as was to be expected—the hardest to write on account of the overwealth and diversity of material. Here again we miss the Index badly, because the information is in almost every case very valuable; but over and over again, after having adopted his classification: *Roman d'analyse*, *roman de style*, *roman de mœurs*, *roman exotique*, *d'aventure*, etc., the author is obliged to remark: such and such a novel might also have its place elsewhere (e.g., 85, 88, 97, etc.). And here again there is a special chapter on novels written by women, with the same conclusion as above; after fine promises for some years, we witness today "la décadence du romain féminin" (119).

In the third part of the volume, under the title "Les Idées," Billy reveals himself once more the penetrating thinker we had known him to be in former writings. He treats illuminatingly "France, Maurras et le classicisme gréco-latin"; "Barrès et le romantisme patriotique"; "Péguy et l'héroïsme mystique"; "Romain Rolland et l'indivisualisme humanitaire"; "André Gide et l'immoralisme nietzschéen. And he adds a chapter which we would like to see added to more treatises on literature, namely "La grande et la petite histoire," the latter especially giving most interesting and necessary material for what is now called everywhere "background" (books by Lenotre, Frantz Funck-Brentano, Fr. Masson, Docteur Cabanès, etc.). The volume ends somewhat, as the French would say, *en queue de poisson*, namely, with one or two chapters in which are thrown, as in a sort of waste-basket, all important names that did not find place elsewhere (e.g., Huysmans).

The book by Mornet is written on a somewhat different plan: according to his title *Histoire de la Littérature et de la Pensée Françaises contemporaines*, he gives an account of the "pensée" underlying the works to which he wishes to call attention; and then adds a number of short notes of a few lines each for the authors and the most important books.

In both volumes the difficulty of writing satisfactorily on such a complex subject and within so very few pages remains evident. The results in both cases well warrant, however, the efforts made.

ALBERT SCHINZ

ANDRÉ LAMANDÉ, *La Vie gaillarde et sage de Montaigne*. Collection Le Roman des grandes existences, No. 11. Plon, 1927. 301 pp.

Lamandé is an excellent young writer, author of several very favorably received books: *Lions en croix* (Michel), *Ton pays sera le mien* (Grasset), *Enfants du siècle* (Grasset), three after-war novels; and in poetry of *Sous le regard clair d'Athéné*.

These "romans des grandes existences" are entirely in the spirit of our time; reaction against too minute scientific slavery; room for a broad interpretation of facts or documents. Lamandé, to use a good French expression, "en prend à son aise" with Montaigne, as did former authors of books in the same collection, especially, e.g., Carco in his *Villon*, M. André in his *Véridique aventure de Christophe Colomb*, or H. Béraud in his *Mon ami Robespierre*.

What would the accurate and conscientious Bonnefon have said of the bold Lamandé—he surely must have moved most uncomfortably in his coffin. One cannot deny Lamandé an original idea. He takes simply the *Essais*, reads them carefully, and from that reading, amalgamated with some real facts, he figures out a life of Montaigne (not *the* life); he freely imagines episodes to illustrate various pet theories of his hero. Thus one has the feeling of reading, so to say, a life "à-rebours" of Montaigne—for do not men, and writers are no exception to the rule, generally admire and extoll the very virtues they are themselves lacking in? One's own talents and virtues do not astonish us particularly, but those we lack we envy. Thus the Montaigne of reality having been a man of caution and fearful of effort and exertion, the Montaigne taken out of the *Essais* will be very different: On page 60 Lamandé refers, for instance, to the famous passage where Montaigne tells how much he admires action, even to the point of praising highly one who can be a sort of hero of debauchery and free life; Montaigne never does tell us that he was the libertine he praises, but Lamandé tells us this very thing. His "homme de bonne fortune" is in complete disagreement with the "philosopher" we used to think of. In connection with another passage of the *Essais* Lamandé shows Montaigne a very active man (191); and elsewhere the philosopher of the famous "tour quarrée" becomes a military hero (169). The friendship with La Boétie is told in many alert pages which also must have been imagined by the author. On p. 98 the passage about Paris, the great city, is used in a similarly practical way; and also the passage about the beauty of poetic language (145). Again on pages 200 and 206-7, when he mentions the political activities of Montaigne, he surely went further than our knowledge of history warrants. The writer should be inclined to accept Lamandé's explanation of Montaigne's conduct when the plague broke out in the city of which he (Montaigne) was the mayor; biographers have always been unduly severe.

Let the reader take what has been said about the great freedom exercised by Lamandé for what it is worth; no one, as far as we know, has anything to prove that Montaigne's life was *not* what Lamandé claimed it was. Perhaps he *is* right against tradition. After all, men have been known whose writings reflected their real personality—Theodore Roosevelt for example.

On two points Lamandé seems surely to have seen the truth: the attitude of Montaigne towards protestantism as justified in theory perhaps, but fatal for the welfare of France (Henri IV did exactly what Montaigne wanted him to do) (p. 106-7); and Montaigne's distrust towards science, after having believed in it as blindly as Rabelais (109).

ALBERT SCHINZ

MARION ELMINA SMITH, *Une Anglaise Intellectuelle en France sous La Restauration, Miss Mary Clarke*, Paris, Champion, 1927. ii, 145 pp.

MARJORIE LOUISE HENRY, Ph.D., *Stuart Merrill, La Contribution d'un Américain au Symbolisme Française*, Paris, Champion, 1927. v, 290 pp.

I take it almost as my duty to do violence to the modesty of two Smith alumnae who have just come before the erudite French public with two books recently published in Paris. Nobody can accuse the writer of advertising his own wares, since in both cases the present French Department can claim no part in the laurels. One of the two scholars, Miss Henry (now Mrs.), graduated before the new regime, if it can be so called, in 1913; the other, Miss Smith, graduated in 1914, but majored in Philosophy.

Both books earned for their writers the French Ph.D.; that is to say, the *Doctorat d'Université* as opposed to the *Doctorat ès Lettres* which is reserved for people having pursued all their studies in France, and were then incorporated in the well known collection *Bibliothèque de Littérature Comparée* of Professor Baldensperger.

Miss Smith's thesis relates the life of a cultivated woman of Scotch origin and French training, who left no book behind but did what woman can best do, i.e., stimulate the brains of men by pleasant and intelligent companionship. Her name is Miss Mary Clarke; she lived 1793-1883, married Jules Mohl in 1847, although she had been in love with Fauriel (†1844)—*amitié amoureuse*.

The time of the greatest influence of Mary Clarke was when she conducted a sort of co-salon with Mme. Recamier at Abbaye aux Bois; there she had as illustrious visitors Ballanche, Chateaubriand, Benjamin Constant, and we can mention here especially, in the winter of 1837-38, the American, George Ticknor (see his *Life, Letters and Journals*, ed. by Hillard, vol. II). After 1839, she returned to Paris (rue du Bac) where she received many old friends, Fauriel, Thiers, Ampère, Villemain, and a number of new ones, e.g., Tocqueville, Guizot, Mme. Tastu, also some foreigners, Lady Bulwer, Ranke, Tourgueniev.

All this makes very interesting reading; and the case of that woman "a charming mixture of French vivacity and English originality," as Wm. Nassau, Senior, the Englishman, calls her, is very charmingly explained. Mary Clarke was a feminist; but in the fashion of many women who achieve some fame among men: they are feminists for themselves but not at all for their sisters; Mary Clarke is often painfully shocked at the inferiority of her own sex. See for instance the long passage on page 123 which ends thus: "I really am ashamed of my own sex half the time whenever they open their pretty mouths."

The writer must not omit to say that quite a large part of the book is devoted to Walter Scott, the favorite author of Mary Clarke, for whom she made remarkable "propaganda" in France. A subtitle would almost seem required for the book; e.g., "Walter Scott in French Literature during the first half of the 19th century."

NOTE: It is odd that in her bibliography and notes Miss Smith put King's "Les Doctrines littéraires de la Quotidienne" with the remark *s.d.* (sans date), while the book is plainly marked *Smith College Studies in Modern Languages*, vol. I, No. 1-4, Oct. 1919 to July, 1920.

We come now to the volume by Miss Henry. Stuart Merrill is the brother-in-arms of Viélé-Griffin. They were two of the most distinguished poets of the Symbolist School; both born and partly brought up in America and both achieving a very enviable fame as French poets.

Stuart Merrill (1863-1915) was born of a puritanic Scotch family in Hampstead, Long Island—the same Hampstead which is famous for the birth of Walt Whitman whom Stuart Merrill was to admire profoundly, and the cult of whom he was to spread among his fellow poets in France.

He came to Paris when three years of age, his father having accepted a post in the diplomatic service; he returned to America for family reasons in 1884, and attended the Columbia University Law School; but he was shocked by the power of the rich in his mother country and indulged in what might be called violent socialistic propaganda—his family belonging to the then famous "400." He returned to Paris in 1892 with the intention of staying there, and devoted his life to literature. His whole career is one of kindness towards his fellow poets; he was not infrequently for some of them "l'oncle d'Amérique." He had an exquisitely sensitive nature and *he could not have found a more understanding biographer and interpreter than Miss Henry*. The book is written not only with the most accurate and modern scholarship (see e.g., for the conscience of the scholar, *note* to page 4), not only with rare intelligence, not only with deep feeling for the poetry of Stuart Merrill, but with so superior a sympathy for the joys and

sufferings of the man and poet that in the writer's opinion the book ceases to belong to mere erudition and becomes literature. With what gentleness Miss Henry speaks of the childhood and of the school boy days, and of the first camaraderie with the poets and artists who were to be the lifelong friends of Merrill! With what delicate touch she has alluded to the story of his great sorrow "l'ombre qui descend sur la vie de Merrill . . . a la suite de malentendus comme il s'en produit dans la vie sentimentale de la plupart des humains." (page 148) How understandingly she explains "*L'Appel du Passé* and the *Cris dans la Nuit*" (page 156 ff) and the time when

Sur ses cheveux neigeait l'hiver. . . .

And again, how well she handles the story of his *fiancailles* rather late in life and of his marriage.

Stuart Merrill died in 1915, and, as he expressed himself

"Je puis mourir sans peur, ayant vécu sans haine."

The second part of the book deals chiefly with the poetry of Stuart Merrill considered from an impersonal point of view. He was the man of one fath—*Symbolism*; and, if he was sad at the passing of Symbolist ideals, it was a fine, pious sadness! We might add here that while giving special attention to Merrill, the author really reviews the whole history of the Symbolist movement, and this again with unusually fine understanding and sensitiveness.

As a thesis of Doctorat d'Université, Miss Henry's work is certainly inferior to none that came under the observation of the writer, and superior indeed to many. It deserves to be ranked with Bazalgette's *Walt Whitman*—the difference resting chiefly on the fact that Whitman is a bigger figure in the history of the world's literature than Merrill, but not in the craftsmanship of the biographer and critic.

ALBERT SCHINZ

Modern French Writers. By Charles Huguenin, Wadleigh High School, New York City. xvi+270 pp. Ginn. 1928.

This anthology of French writers is a rejuvenation of *Contemporary French Writers* compiled by Mlle. Rosine Mellé about thirty years ago. The revised edition is meritorious as it contains additional selections, which serve to fill certain obvious gaps in the earlier volume.

The compilation deals with French literature during the second half of the nineteenth century. The writers have been divided into the following classes: philosophers, naturalist-realists, psychologists, critics, and idealists and independents. The major characteristics of literature during the last half of the nineteenth century, dilettantism, traditionalism, and exoticism, are discussed in the introduction, and the above classification of authors is justified.

The text proper contains biographical sketches and representative extracts from the work of a considerable number of modern French authors. The concise biographies, chiefly concerned with the characteristics, influence, and literary position of the writer, seem to have been brought thoroughly up to date. The selections from the author's works not only accomplish their major aim, that of presenting selections which are representative of the author in subject, form, ideas, and style, but also serve as interesting and complete sketches which one may enjoy for their own sake. It is the hope of the compiler that this book may serve as a guide in the reading of contemporary French writers, and that the reader will be stimulated to peruse other selections of the authors herein represented. Notes and vocabulary seem adequate.

Stories by Contemporary French Novelists, also published recently by Ginn and Company, is an admirable supplement to this book. These companion books present a clear and intelligent idea of the modern trend of French prose.

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- A. DAUDET: *Contes alsaciens et provençaux*, chosen and edited, with introduction, notes, and glossary by Russell Scott. Introduction: IV-VIII; texte: 1-58; thèmes: 59-60; notes: 61-73; vocabulaire: 75-104. Oxford University Press, American Branch, New York. Price: 50 c.

Les oeuvres de Daudet ont été si souvent mises à contribution pour les écoles qu'il semble bien difficile de pouvoir présenter un recueil de contes qui soit nouveau. L'auteur du présent recueil (8 contes) s'est tiré d'affaire en utilisant surtout les *Contes du Lundi*, en ajoutant à des contes bien connus comme *La dernière Classe*, *La Pendule de Bougival*, *Le Pape est mort*, d'autres histoires moins connues, comme *Le nouveau Maître*, *Alsace! Alsace!*, *Le mauvais Zouave*, *La Défense de Tarascon*, et *Jarjaille chez le Bon Dieu*, et, de plus, en groupant tout à fait logiquement cinq de ces contes sous le titre *Contes d'Alsace*. De la sorte, certains contes reprennent un intérêt nouveau.

L'introduction explique ce groupement et traite brièvement—à cause sans doute de tant d'autres éditions scolaires—de la vie et des œuvres de Daudet. Les *Contes d'Alsace*, et en particulier *La dernière Classe* et *Le nouveau Maître*, prennent dans ce recueil une importance qu'ils n'avaient jamais eue dans aucun autre livre de lectures, même en France. Ceci a conduit M. Scott à parler du problème linguistique de l'Alsace. L'exposé est clair et intéressant; mais l'intention—louable—de tenir la balance égale entre deux nations étrangères a poussé M. Scott, à propos du *nouveau Maître*, à faire (2ème §, p. VII) des comparaisons

un peu hâtives entre les années qui ont suivi 1871 et 1918, respectivement, et à exagérer dans un certain sens. C'est là s'en-gager sur le terrain dangereux de la politique. Était-ce bien nécessaire? En tout cas, nous nous permettons de renvoyer l'auteur à une enquête impartiale faite, sans doute dans le même temps que ce livre-ci était composé, par un professeur français, L. Bascan, (*Journal des Instituteurs*, F. Nathan, Paris, nos. 4, 5, 7, 8 de 1927); et, au sujet des difficultés d'adaptation de l'Alsace au régime administratif de la France, nous lui conseillons de lire tout au long le discours de M. Poincaré, prononcé à Strasbourg le 12 février dernier, quand il se rendit en Alsace sur l'invitation des maires alsaciens. Nous regrettons de sortir ainsi du domaine de la pédagogie, mais la préface de M. Scott est là, et . . . "les écrits restent."

Ce petit livre de lectures (58 pages de texte) est agréablement présenté. La correction des épreuves a été faite avec le plus grand soin; nous n'avons rencontré qu'une erreur: p. IV, on a imprimé *Reissler aîné* au lieu de *Risler*. Comme frontispice, un portrait très expressif de Daudet vieillissant. A la fin du livre, une carte d'Alsace, un peu trop simple pour son échelle; la localisation du massif des Vosges eût montré que l'Alsace est essentiellement constituée par le versant est de ce massif français et par le "pays de l'Ill."

Les thèmes proposés, écrits en bon français, font penser que le recueil est destiné à des élèves ayant acquis déjà une jolie maîtrise de la composition française. Par ailleurs, la rareté des notes de grammaire prouve que c'est le cas. Les explications données dans les Notes sont en général très satisfaisantes. Signalons cependant en passant: qu'il n'y a plus de frontière entre l'Alsace et la France (notes sur les villes mentionnées dans le texte); que *porte à claire-voie* signifie *porte dont les planches sont espacées*; que Campana n'était pas un artiste, mais un antiquaire italien; que dans "*Commediante!* . . . *Tragediante!*" il faut voir une allusion à la scène décrite par Vigny dans *La Canne de Jonc*; et que, puisque pour *Jarjaille au Paradis* par exemple, on a indiqué qu'on doit employer *vitje* au lieu de *vitement*, on aurait pu aussi dire que *dehors du Paradis* n'est pas régulier non plus; et que tout ce qui est provincial aurait dû être mis dans les Notes et non dans les Phrases, en y ajoutant *dépatienté*, *Oh bien!*, *virer* employé transitivement.

Du vocabulaire, ont été séparées les constructions idiomatiques ou difficiles, groupées à la fin du livre sous le titre Phrases. Il nous semble que Notes—Vocabulaire—Phrases, cela oblige l'élève à tourner bien des pages pour arriver à comprendre le texte; et puis certaines phrases seraient aussi bien à leur place dans les notes. Les traductions sont bonnes. Notons, p. 100, que la phrase: *C'est nous qui étions contents, vous pensez!* ne correspond pas au

texte p. 11; *vous pensez* se trouve p. 13-162. Une plaque d'assurance désigne la plaque délivrée par la compagnie d'assurance et clouée sur la façade d'une maison assurée contre l'incendie.

Le vocabulaire est en général exact, mais il est loin d'être complet. Nous ne voyons pas bien quel plan l'auteur a suivi pour inclure ou exclure certains mots ou significations. Ainsi *coupable* (Phrases, p. 99) qui n'est pas traduit littéralement dans l'explication donnée, ne figure pas non plus dans le vocabulaire; de même *esclave*, *crève-cœur*, *lâche*, *flèche*, cependant que, dans le même cas, *musette* est porté dans le vocabulaire. Il semble qu'un certain vocabulaire fondamental ait été omis, mais lequel? Indépendamment d'un certain nombre de mots qu'on pourrait attribuer au vocabulaire de la première année, il y a d'autres expressions, qui n'ont pas été traduites: *en travers*, *faire la classe*, *travailler à la terre*, *de dessus mon livre*, *à l'attache*, *aux environs*, *prendre l'air*, etc. Tout cela enlève de la valeur pratique à un petit recueil autrement bien conçu, intéressant (puisque ce sont des contes de Daudet), et matériellement bien présenté.

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LESAGE: *Turcaret*. Edited with an introduction and notes by Edgar Ewing Brandon and Maurice Baudin. Oxford University Press, American Branch, 1927. xxiii+163 pages. Price 85 cents.

In presenting this school text of *Turcaret* the editors have in general made use of the method which they employed in their edition of Dumas' *Henri III et sa cour*, likewise published by the Oxford University Press. The major part of the editing has been done in French. The text is prefaced by an "Historical Introduction" and a "Notice." The "Historical Introduction," written in English, presents an adequate summary of the political and economic developments in France which gave rise to the conditions reflected in the play. The "Notice," written in French, deals with the life and work of Lesage. A little fuller critical discussion of *Turcaret* itself might have been desirable, and some mention of the general trend of comedy of the period and of *Turcaret's* place in it might have been of value to advanced students. In the list of authors from whom Lesage borrowed (page xii), Molière's *Bourgeois Gentilhomme* might well have been mentioned. The notes are, with a few exceptions, in French. One wonders why a small number of them, as well as the "Historical Introduction," are in English. At the present time, when so many classes are conducted in French, it is a valuable aid to students in the preparation of their lessons to have a text wholly edited in that language. The editors of this text are to be commended on the extent to which they have

gone in this direction. Any student capable of reading and understanding this play should likewise be able, or learn to be able, to understand critical comments in French. Surely the few difficulties for which it was thought necessary to give English equivalents in the notes of this text might have been explained in French as well.

Assuming that the editors have followed a well-considered plan, their work is carefully done. The conciseness of the information presented in the "Notice" and the brevity and simplicity of the explanations in the notes give the impression that this edition is intended primarily for students in intermediate classes where literary history has not yet become of much concern. For such classes, in particular, this edition of *Turcaret* will undoubtedly prove to be very satisfactory.

CLARENCE D. BRENNER

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THEURIET, ANDRÉ. *Mon Oncle Flo*. Edited with notes, direct-method exercises, and vocabulary by Edmond A. Méras and Leslie Ross Méras. Preface, pp. V-VI; Introduction, pp. IX-XIV; Text, pp. 3-143; Notes, pp. 145-175; Exercises, pp. 177-213; Vocabulary, pp. 215-303. Heath, 1928. \$1.16.

Using the term to include almost any work from Maupassant down to the present, Heath presents *Mon Oncle Flo* in the series of *Contemporary French Texts*. This story is an example par excellence of the kind that is designated in French book catalogues as *pouvant être mis entre toutes les mains*. In tone and literary value it might rank approximately with Bazin's *Une Tache d'Encre*. However, since class texts are not published or selected primarily with reference to artistic excellence, no valid objection can be raised on this score.

The workmanship displayed in the compilation of exercises, notes, and vocabulary is thoroughly satisfactory. The customary material for drill work in conversation, composition, and idioms is provided by exercises based on the text. The notes offer ample information on grammatical constructions, geography, and French customs.

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GERMAN GEOGRAPHY

Harms *Lehr- und Lernbücher*. Abteilung III. Quellenlesehefte mit Bildern. I. Hauptteil. *Deutschland* 1-5 in einem band. M 1.70. List und von Bressensdorf, Leipzig 1927.

These source books contain good geographical readings on the following subjects: 1. In Süddeutschland. 2. Am Rhein und an

der Ruhr. 3. In den Gebirgen Mitteldeutschlands. 4. Im westlichen Norddeutschland. 5. Im östlichen Norddeutschland. This is excellent first-hand material of an economic and cultural nature as used in German schools. Excellent for the teacher if it is not thought desirable to use it as a class text.

Harms Schulwandkarten. List und von Bressensdorf, Leipzig. *Deutschland.* Kleine Ausgabe. Staatenkarte mit wirtschaftlichen Eintragungen. Grösse 150 x 170 Cm. M 28.

In view of the great need of new up-to-date maps of Germany, data concerning which I am often asked for, I recommend this map as the best I have been able to procure. This size is over four by five feet. There is not so much given upon it but that the important features can be recognized from all parts of the room. The boundaries are heavily lined and by a clever system of symbols the population of all towns and cities is indicated. The navigability of rivers for various sizes of barges is clearly shown. The canals and railroads are also given. Mineral resources of all kinds are indicated where found. This is the most useful map extant and should be found in every classroom.

H. ANDRESEN UND H. BRUHN. Same publisher and place. *Geographische-Statistische Karten.*

1. Sprachenkarte. 2. Konfessionskarte. 3. Karte über Volksdichte. 4. Waldkarte. 5. Geologische Karte. 6. Regenkarte. 7. Temperaturkarte. 8. Karte über Bergbau. 9. Karte über Wein und Hopfenbau. 10. Karte über Tabak und Flachsbaum. 11. Karte über Fruchtbarkeit. 12. Karte über Industrie.

On strong paper with linen back border. Very serviceable. M 1.25 apiece. The size is 3 x 4 feet. These maps as supplements to the foregoing are invaluable. They can be bought mounted on linen at M 10.50 apiece. No class room should be without at least Nos. 1, 2, 3, 4, 8, and 12.

VELHAGEN UND KLASINGS *Verkehrskarte des Deutschen Reiches und der Nachbargebiete.* Bielefeld und Leipzig 1927. With an alphabetical list of all towns and cities, giving their location on the map, 36 pages. M 4.

This map gives all the railroads and, in prominent green lines, all the air traffic routes, which now cover Germany more than any other country, and are almost as frequent as the railroads. This map, with the accompanying manual, is especially handy for locating cities and towns.

C. H. HANDSCHIN

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PETER HAGBOLDT: *Building the German Vocabulary.* University of Chicago Press, 1928. XIII and 71 pages.

Professor Peter Hagboldt, co-author with Professor F. W. Kaufmann of *A Modern German Grammar*, one of the very best

brief introductions to the study of German, has issued a booklet as an aid in the systematic acquiring of German vocabulary. In part the preface states the author's aim as follows: "Accepting as a fundamental basis the principle of *Erarbeitung des Stoffes* on the part of the student, I have tried to state the various rules for word formation so clearly that the student may readily give the meaning of the derivative which he forms. The vocabulary appendix contains the German word list of the Chicago Association of Modern Language Teachers, supplemented by about thirty words taken from the Morgan-Kaeding frequency list. . . . The total vocabulary which may be derived from this basis by means of the Exercises is probably four thousand words."

In addition to suggestions for its use in gaining a German vocabulary based upon the scientific study of German word formation, this manual contains chapters on etymological relations, nouns, adjectives and adverbs, verbs, word combination, and a series of comprehensive exercises. Interspersed throughout are brief exercises based on principles which have been formulated and exemplified. English-German cognates, prefixes and suffixes, and the derivation of words from the same root are treated. Wherever possible the author points out the similarity between English and German suffixes. An inclusive Table of Contents adds much to the usefulness of the book. Thus under the heading of Etymological Relations the following headings appear: 1. Full Cognates. 2. Cognates with Vowel Change. 3. Cognates with Consonant Change. 4. Cognates with Vowel and Consonant Change. 5. Cognates Differing in Meaning.

Type and paper are good, and the proofreading is accurate. This manual includes a great deal in limited compass. As in his *Modern German Grammar*, Professor Hagboldt emphasizes essentials and gives explanations in clear, concise fashion. *Building the German Vocabulary* will be welcomed by those teachers who aim to develop vocabulary in a systematic, careful manner.

JOHN C. BLANKENAGEL

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GEORGE H. DANTON: *Germany Ten Years After*. X and 295 pp. Houghton Mifflin Company. 1928. Price \$3.50.

Professor Danton has rendered a distinct service to all serious-minded Americans in publishing his observations of life in Germany gathered during a somewhat extended visit in that country. In the preface he says: "The present volume does not pretend to be an exhaustive study of Germany; it handles no one problem from the specialist's standpoint. . . . The book is based on sympathetic observation rather than on detailed investigation." He sums up his aim when he adds: "It tries to show the German point of view in a friendly but objective way." This aim has been admirably achieved.

In the first chapter is shown the basis for a true evaluation of the Germany of today. "These five points are extremely important for a correct understanding of present conditions in Germany. The lack of outward signs of the war and the seeming luxury and prosperity easily mislead the casual observer into too great optimism as to Germany's true state. For a correct evaluation of the inner factors, emphasis must be laid on the period of isolation, while for a true appreciation of some of Germany's spiritual values, the importance of the cultural tradition and its continuity for all of Europe must be kept in mind. That is, we must not lose sight for a moment of the fact that Germany belongs in the general culture stream of all Europe, and that to attempt to isolate her at this time is a sheer impossibility."

The following list of topics treated in the second chapter indicates the comprehensiveness of the author's observations of political and economic reactions: a pall of doubt and pessimism, loss of prestige, American insularity, national debt and the individual, underlying grief, militarism, the question of war guilt, the housing problem, domestic architecture, suburban garden colonies, inflation ruins the middle classes, reasons for inflation, the Dawes Plan, the railways.

The third, fourth, and fifth chapters are given over to a discussion of the educational system and to special problems confronting the university student. "The idea of a cultural education for its own sake, or of education for leisure, makes no appeal in Germany. . . . What is especially surprising to an American in the German school system is its formal sobriety. . . . There is no temptation to rush untried theories into practice. . . . One misses the vast vocabulary of educational slang and the violence of statistical psychological investigation. . . . It is my impression from the schools which I visited that the teaching was thorough, but extremely unimaginative. . . . Although there are plenty of signs that the German elementary and secondary school system has not found itself in the necessary post-war readjustment, it is not the type of conglomerate which the American school system is. . . . The break between secondary school and university is far too sharp. . . . The German university is still pursuing its way, impeded, to be sure, by lack of material means, but nevertheless going ahead with such purposefulness that it must command the admiration of every one who becomes acquainted with it. . . . As long as Germany retains its present attitude toward the university and toward the supporters of the university ideal, and as long as the universities are filled with the magnificent spirit which at present characterizes them, in spite of any minor defects which may detract from the perfection of the whole, the world cannot get along without Germany." Student life is conditioned by "certain very definite factors": . . . "the general bitterness of party

politics" in the country, "decentralization," the many years of isolation from the outside world, and, especially, the "economic condition of the German student body."

The sixth chapter exhibits some of the post-war effects on the theaters and literature. In many instances the lack of money has brought about a lowering of the standards of the stage. However, "good opera . . . is still possible for the German people; the German performances compared very favorably with those in Paris, with the additional advantage that the German audiences still sit quietly enjoying the performances in a darkened house and with the perfect attention and perfect reverence for a work of art." Leipzig is maintaining its reputation as a publishing center. "A perfect flood of foreign material is now swamping the German book market. Public libraries are not yet developed to any great extent in Germany. . . . The magazines which cater to the pornographic are more open than those with the same purpose in America."

The last chapter emphasizes the fact that Germany's intellectual vitality has not been impaired. "Everywhere one sees evidences in Germany of the struggle to break through to a larger horizon."

The unbiased reader closes this book with the feeling of having gotten, in a fascinating way and from an authoritative source, information on problems of vital importance, not only for Germany, but for the world as well. To what extent these problems can be solved will depend on the support which those nations "which are materially better situated" will give to Germany.

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EDUARDO MARQUINA. *Las flores de Aragón*. Edited with introduction, notes, and vocabulary by STURGIS E. LEAVITT. New York, The Century Company, 1928, xxv+222 pp.

Marquina's historical plays are admirably adapted for classroom reading. They present before the student's eyes the great moments of Spanish history and at the same time fill his ears with the dignified cadences of some of the best modern Spanish verse.

Las flores de Aragón is the second of these plays to appear as a school text. It tells the story of the courtship of Ferdinand and Isabella,—a story romantic enough in fact, but doubly romantic in the idealized version of the poet, under whose hands it has become a record of true love triumphant over the schemes of ambitious courtiers and base-hearted suitors.

Las flores de Aragón has not the significance of *En Flandes se ha puesto el sol*. It approaches more nearly the conventional

drama of court intrigue. Its plot, however, is straightforward and coherent and it presents an unforgettable portrait of the young Isabella.

Professor Leavitt's editorial work has been carefully done. It is not easy to make historical notes for Marquina's works, since the poet uses anachronisms freely and pays little attention to actual chronology. In order that the student may know the facts upon which the action is based, the introduction gives a summary of the events of the reign of Enrique IV prior to the princess's marriage, based largely upon Prescott's *Ferdinand and Isabella*.

A helpful note on versification discusses briefly the differences between Spanish and English poetic forms and Marquina's use of the various metrical arrangements found in the drama.

There are a few curious inconsistencies between the text of the play and the editor's commentary in the notes or the vocabulary. The name of the Queen Mother's companion, Clara de Alvernaes, for example, is spelled with a *v* in the text, but appears as *Clara de Albernaes* in the vocabulary. The word *pavesas* (line 369) is listed in the vocabulary as *pavezas* and translated "embers." It is better rendered "sparks." In line 2151 of the text occurs the expression *!Vaya el botico!* A note on this line explains *botijo* (sic!) as "an uncommon word, but which evidently refers to *bota* above." *Botico*, of course, would not have needed such a note. A few other misprints occur in the text, but they are easily recognized and will cause no one any difficulty.

The book is to be recommended heartily for use in third year Spanish classes.

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The Art Of Translation

The editors of the Journal offer a prize of \$10 for the best translation of the following:

Es bedarf keiner Entschuldigung, weil ich, weder General, noch Diplomat, noch sonst eine hochbeschriebene Person, dennoch aus tausend gewöhnlichen Leben eines, das meinige, erzähle. Denn das gewöhnliche Leben ist das wahrhaftigste Leben, da es fern von Schein und Seltsamkeit wirklich nur Wirklichkeit geben kann. Die Ungewöhnlichen, so grosse Spuren sie hinterlassen, haben am Ende doch—wenigstens im literarischen Sinne—mehr für das Archiv, das Museum, die Schulbank und den Spiegelsaal der Geschichte gelebt. Wo sie fürs Leben leben, sind sie gleich uns schöne liebe Gewöhnlichkeit, hassen und verehren, trotzen und sorgen und lachen reicher wohl, echter nicht als wir. Ob einer Dörfler oder Grossstädter, Klausner oder Weltflieger, Minister oder Briefträger ist, was verschlägt

das, wenn er nur auch wahrer Mensch ist, dessen grosse und kleine Leidenschaften im Puls der Menschheit mitklopfen, im Nerv der Menschheit mitbeben. Ja, wenn er nur recht persönlich und treu seinen Kram auspackt, findet er immer Kunden, wirkt nie zu neu und nie zu alt und so wenig verbraucht als unser tausendmal erlebter stiller Mond am Himmel. . . .

Ja, du bist im letzten Grund der Gegenstand meiner Erzählung, du Erde so rassiger Menschen und bunter Schicksale, du Land der Altäre und Sennhütten, du Boden so beschwingter und, ach, auch so müder Schritte, du Stätte von so viel Geduld und Güte, Steifheit und köstlicher Bewegung, du Haus von Helden und Heiligen. . . .

Mancher wird sich beim Lesen an die Stirne greifen und längst Verschollenes mag wieder durch seine Seele klingen. Du aber, so gar nicht spasshaftes Obwalden, wirst vielleicht den Kopf schütteln und wie Lehrer Beat nach dem Haselstecken greifen, um meine Geschwätzigkeit zu strafen. Nun sitze ich ja nicht mehr in deiner Schulbank, aber strecke dennoch aus alter Gewohnheit, halb zaghaft, halb willig die Hand hin. Schläge zu, Mutter, aber wisse, wenn ich gefehlt habe, hab' ich aus der lautern Torheit und Liebe des Kindes gefehlt. HEINRICH FEDERER

Conditions. Translations must be typed on one side of the paper, signed with a pseudonym, and accompanied by a sealed envelope bearing the pseudonym as superscription and containing the translator's name and address. MSS must reach the Managing Editor not later than November 15. No MS will be returned, and the editors reserve the right to make no award.

The prize for the best translation of the French passage went to "Un marronnier d'Inde," with honorable mention for "Grisélidis," "Cunctator," "Station W. B. Z.," and "Condé."*

The prize for the best translation of the Spanish passage was awarded to Florence Whyte, Milwaukee, with honorable mention for Mary B. Dozier, Los Angeles, Geneva A. Page, Waterbury, Conn., Mary Carroll, Decatur, Ill., and Thomas A. Fitzgerald, Annapolis, Md.

The amount of interest evidenced in these contests amply justifies their continuation; and the relative imperfection of the competing material proves that there are few of us who have not something still to learn! In this connection, let me disavow the idea, which I believe is entertained in some quarters, that these contests are intended primarily for high school or college students: on the contrary, they are primarily intended for teachers, and it is my hope that teacher participation in them will increase.

Heretofore the decision has turned largely on the comparative freedom from error of the winning translation: I hope to see the time come when a different criterion will turn the scale for the winner, when decisive factors will be felicity of phrase rather than mere accuracy, beauty of style rather than plain fidelity. At the same time, I hope I have made it plain that accuracy and fidelity to me are the indispensable pre-requisites, and that beauty of style in an inaccurate rendering is like a marble front on a frame dwelling.

* (The decision to abandon anonymity in making the awards, as a result of reader-opinion, was made after the French material was out of my hands.)

I shall continue to comment critically on the translations received and the problems involved, thus developing a translation clinic, as it were, in which diseases are diagnosed and remedies prescribed. To serve the same end, namely that of improving the art of translation, I have sent out to all participants in our translation contests the following general suggestions:

1. Don't "guess" that you know what a word or phrase means. Look it up or consult a native or other expert. Mistranslation is the unpardonable sin for the translator.
2. Don't accept the first dictionary meaning that offers. Make your author talk sense; but more than that, give him credit for a logical and cogent sequence of ideas. A dictionary of synonyms is an almost indispensable tool.
3. Don't *arbitrarily* break up paragraphs, sentences, or phrases. Sometimes it has to be done, but less often than most people think.
4. Don't pad; don't even expand unnecessarily. Have faith in your reader's imagination, as your author did, and remember that terseness makes for vigor.
5. In sum, provided you do no violence to the English language, the closest rendering is the best.

The following translations are composite products embodying the best efforts of several translators.

THE MIND AND THE WORK OF VOLTAIRE

Nothing is more difficult than to render a comprehensive judgment on Voltaire. He is shot through with self-conceit: he has all kinds of it: stubbornness in his ideas, author's vanity, vanity of a middle-class man elevated to wealth and rank. He is all nerves: irritable, choleric, spiteful, vindictive, selfish, a liar, a bootlicker of all powerful personages, at once impudent and servile, affable and dull. But this same man loved his friends, even those who betrayed him, who robbed him, like that parasite of a Thieriot. Half of his enemies were under obligation to him, "his ingrates." Selfish as he often showed himself, he continually gave up to his friends, to his booksellers, to his actors, to some poor fellow, the proceeds of his works. Never did a literary beggar find his purse closed. He constituted himself the defender of all just causes, of all innocent persons whom institutions or men oppressed. Love of notoriety, journalistic boosting, I admit; physical horror of blood and suffering, I admit as well; but he has also a keen sense of justice, a real instinct of humanity, of benevolence, of generosity. At bottom, there was always a terrible cut-up in Voltaire: he had an infinite amount of levity, of mischief. He lacked gravity, propriety, respect for others and for himself: but who in that century cared anything about beautifying his inner self? Who was not ready to pardon deeds "which harm nobody and benefit somebody," falsehoods or anything else? Rousseau perhaps, and no other.

There were hiatuses in his intelligence also. He has been called with reason the "perfection of commonplace ideas." Certain great things, the greatest perhaps, were out of his reach. He did not have a metaphysical mind; and the worst trick that one could play him is to disclose his transcendental philosophy. He had no sense of religion, of mystery, or of the infinite. He had so sense of history, no gift of living in the past and of being in sympathy with far-off generations. Hence the wretched narrowness of his religious criticism: he could understand neither the essence of Christianity nor the part it plays as a consoling and civilizing force. He

had not the scientific imagination, the openmindedness which forms or embraces fruitful hypotheses, the impersonal attitude which makes a scientist accept all the contradictions, all the surprises of facts, and the most unbelievable results of experimentation; he did not realize sufficiently the infinite extent of his ignorance, and he rashly fixed the limits of the possible. He had not the highest form of taste, no deep feeling for art, for poetry: he had a schoolboy's timidities, a fastidious lady's aversions in the face of real nature and of the masters who have depicted it. He believed only in reason: but he believed too strongly that his habits, his prejudices, his opinions were the universal and eternal forms of reason.

Comments on the French translation. Despite all care, a few misprints crept into the French passage, the only serious one being the omission of a comma after *idées* in the third line. Most of the translators felt this and took the comma for granted.—*pétri* allows much leeway: made up of, the embodiment of, filled with, steeped in, etc.—“opinionated” gives the idea of *entêtement*, but there is no noun for it.—“enriched and ennobled upstart” seems to me an excellent phrase.—*bilieux* surely does not mean “bilious” here, but refers to a mental trait.—*familier et plat* is a somewhat baffling phrase, but it must carry out the antithesis of the previous one and thus further emphasize Voltaire's contradictory character.—The printing of *ses ingrats* in italics indicates a special purpose; merely to translate it “those who were ungrateful to him,” or the like, does double violence to Lanson: it makes him guilty of tautology, but also of a rather childish anticlimax. If the wording is Voltaire's own, however, then it is highly effective where it stands; we secure the same effect by using either quotes or italics.—The English progressive is often overlooked by translators: “He was forever turning over the proceeds. . . .”—*Il se fit*: not “he became” but “he made himself.” One is active, the other passive.—*Gamin* interprets *légereté* and *malice* and is in turn interpreted by them: the idea is youthful roguishness. “malice” is too strong.—The italicized phrase *qui ne font* etc. should be set off in the translation either by quotes or italics.—*On a pu l'appeler* means “one has been able to call him” and hence “he has been justly called”—*l'expérience*, as the context shows, refers to scientific experiment, not to experience in the looser sense.—*le grand gout* is not limited by *de l'art, de la poésie*, but stands by itself in an absolute sense: what is meant is the “grand taste, the higher taste,” as distinguished from that lesser form of taste which he did indeed possess.—*petite-maitresse* is not easily rendered, but the meaning is clear: it refers to the contrast between artificiality and naturalness. One translator wrote “prude,” which might do. I have compromised on the word “fastidious.”—*partis pris* really means “foregone conclusions” and is therefore not very different from *préjugés*: “opinions” is a conscious makeshift.

TRANSLATION OF PASSAGE FROM CONCHA ESPINA

Day is drawing to a glorious close when Josefin arrives from Las Arriendas and receives orders to go up to Enol, without more delay than that required for washing and eating some lunch.

He steals a little time to stand at the door of the jewelry shop, cap in hand, his deep and expressive eyes fixed on the salesgirl, who, free of customers, is sewing on some white goods near Doña Trinidad.

"Will you come?" he asks.

"Where to?"

"To the lakes, to get your folks and the Villares. It's only matter of two hours, and you will have a magnificent drive." . . . Turning to the older woman, the traveler pleads, "Let her come, aunt."

"Certainly (my boy); with you it's all right. I want her to get out and have a good time," she assents.

"Will you risk it? . . . Come on!" begs Josefin, hardly concealing his joy at the half-yielding smile:

"And who will tend the counter?"

"I (will), my child, go along and don't worry: it is not a busy time of day," kindly replies Doña Trinidad, a very fair and neat old lady, smiling, placid, charming.

With short, observant steps she began stirring about the room—"Here is the key-ring," she said to herself, "there is the stock-sheet; the drawers are locked; everything in its place; this little girl is much more of a jewel than those she sells; I can go on with my sewing."

This car with its coffin-shaped motor goes up the hill brimming over with life. The engine roars in pride of power; human blood courses with all the force of passion and of youth.

Josefin does not know that his friend is hastening to meet her destiny, and he tries to rouse her thoughts by the submissive tremor of this words.

"With whom are you to return?"

"With Don Leandro, in this very car."

"It will be late."

"What of it? I'm not afraid."

"If you were only returning with me."

"Impossible. You have to drive the Delage."

"True. One can't be too cautious in guarding the rich. . . . It's certain now that I shall meet Señor de la Escosura; a marvel, by what they say."

"A man, like any other."

"And is he coming to marry the future marchioness of Avilés?"

The unexpected thrust of a sharp chill pierces Teresina's temples as she replies, "God knows."

She shivered, overcome by dark brooding over the mystery, and there was a waning light in her eyes.

But Josefin does not observe the subtle changes in his companion and tries to lead the conversation to the subject of marriage.

"And when are you going to get married?" he asks.

"God knows that too."

"Does it worry you?"

"Not so much."

"As if you weren't in love!"

Teresina suddenly recalls that her friend is courting her, and that she is perhaps leading him on by this excursion, so propitious to proposals and intimacy. She has always tried to restrain him by her reserved attitude, and to reward him with the favor of her friendship. But he persists in his sublime obstinacy and, knowing his

impulsive and resolute temperament, it occurs to the young girl, with sudden alarm, that it will be dangerous to put rivalry in his way.

"I should not want to fall in love!" she falters, but her mild perturbation does not discourage Josefin, impelled more than ever toward the chimera of his desires.

Comment on the Spanish contest. Let me confess that I am in retrospect dissatisfied with the passage chosen for translation. It has too many "unknowns," especially the various proper names. I was therefore not inclined to severity with those who thought *de las Arriondas* was a part of Joseph's name, or who took the *Delage* car to be a person. Also, the vagueness of the situation permits some latitude in translation. But aside from these matters, there is plenty of room for skilful handling of rapid, terse dialogue, and a crisp, idiomatic narrative.

What shall one do with *boina*? It is a cap, but of a special kind. One might retain the Spanish word and explain it in a footnote; one might amplify the text, e.g. "his flat woolen cap in his hand"; or one may disregard all this and simply say "cap," as most of the translators did. I approve of this here, the more so that the kind of cap is strictly immaterial.—*Tia*: "aunt" would express relationship, "auntie" has a wider meaning; the former would have to follow the imperative phrase, the latter had better do so.—*hombre*; don't translate literally as "man," follow the English idiom. "Yes, sir" is off color as used to one who calls her "auntie." "Son," "sonny," "my boy," "my lad" are all possible; none of them are required.—*hija*: "child," "my child," "my dear," "dear," "honey" (southern). No relationship, of course. "Daughter" is off color.—*blanca*, refers not to hair, but complexion; *pulcra* is not so much "beautiful" as "neat, tidy."—*por la cuesta* is vague, but the suggestion is clearly "up the hill."—*merced al sumiso*, etc. is a somewhat vague expression, but it seems clear that he is trying to influence her thoughts by his words.—*todas las precauciones*, etc., the meaning is clear, but the form of the expression is vital: "you can't take too much precaution" is the model.—*Te pones seria?* refers to the Spanish girl's preoccupation with marriage: "are you getting worried?" is the sense.

B. Q. M.